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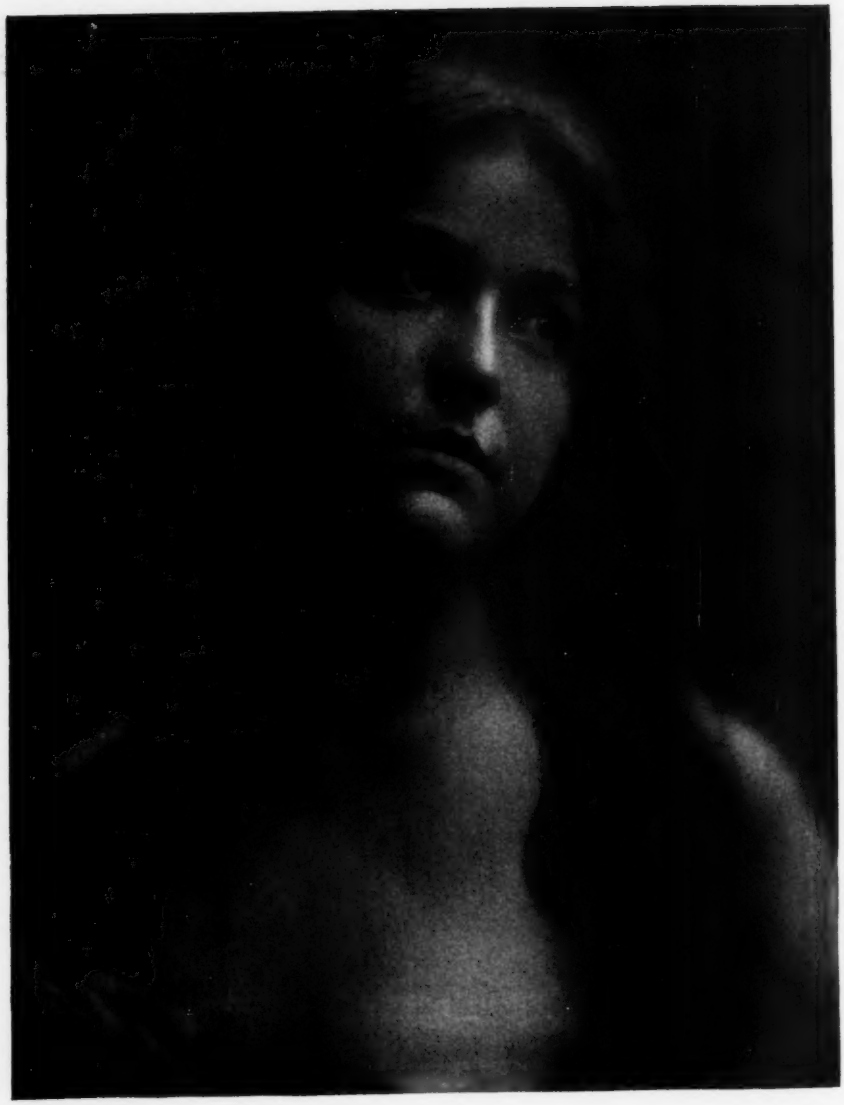

DAVIS AND EICKEMEYER
A VISION

PHOTO-ERA

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Vol. XXII **APRIL, 1909** **No. 4**

Pictorial Possibilities in Moving-Pictures

C. H. CLAUDY

IF it were just as easy to make things beautiful as to make them ugly there could be no excuse but lack of taste, of knowledge of what is beautiful, or lack of morals, for failure to produce that which is artistic. As it is harder to make a thing beautiful than to make it any way it happens, as beauty in anything made by hands must comply with a standard set either by our conception of what is beautiful in nature or by our own man-made — sometimes, machine-made — laws of beauty, there are many good excuses for the failure to produce only beautiful pictures, books, statues, buildings, furniture, gardens, etc.

Our beloved Venus of Milo is not beautiful to a Turk, whose notion of feminine beauty begins with flesh in quantity and ends with fat in bulk; nor is Chinese music harmonious or poetic to Occidental ears. We don't admire nose-rings in men or women, but some of us, at least, like ear-rings in women and laugh at them in men! We think a woman in evening-costume beautiful if *she* be beautiful, but we would laugh out of any drawing-room a man similarly attired. We enjoy the scenery of a modern play, with its wonderful depth and distance, yet we have never seen its like in nature, nor ever will. Were we asked to admire the beauty of a cave-man's dwelling, our opinion of it would probably coincide with his of our modern drawing-rooms. Beauty, except that of nature, is largely an idea, almost wholly in the mind, and, as the mind admires that which is difficult, rather than that which is every-day and commonplace, our standards are difficult of attainment.

All of this is but the preface to the meat of this story; yet skipping the preface would be as poor a preparation for it here as it is for reading a book. Prefaces are the things the author forgot or did n't dare say elsewhere. Here it is my privilege to use it for my premises.

To begin. Nobody will contend — unless, indeed, it be the manufacturers of moving-picture film — that most of such films have much claim to beauty of any kind. They aim to excite, to interest, to be funny, to be tragic, to rouse the emotions and to draw a crowd; but their appeal is seldom, if ever, the ap-

peal of beauty. Nor will any words of mine ever make them so. The field of the moving-picture is not that of the satisfaction of the craving for all that is beautiful, any more than the daily paper is intended to satisfy a desire for good literature.

But we read and choose for our homes those daily papers which, in addition to giving all the news and to being clean, present their matter most readably, with the least mistakes of diction, grammar and spelling; and those of us who are one grade above the Hottentot in education and training would patronize those moving-picture shows, first, which presented their plays, travel-scenes and storiettes in the most beautiful — pictorial — manner.

Before a work of art can be admired in the fullest enjoyment the mechanics of display must be attended to. A picture must be hung aright, lighted aright, properly isolated from disturbing surroundings and presented in the most attractive manner. There is an ancient story of a young and starving painter whose production, meritorious but unrecognized, was skied at an exhibition and ignored, even by connoisseurs. The artist, in desperation, hired a hall, on credit, got some red velvet, on credit, hung his picture properly, lighted it aright, got himself arrested and his name in the papers, drew a crowd to his exhibit and sold his picture for many shekels. True or not, it is but an illustration of the power of mechanics as applied to a display of an art-product. It takes years for a race to recognize either a Milton, a Dickens or a Poe, and but a year for it to hale a Du Maurier or a Tarkington. The first lacked advertisement — their genius had to filter through civilization, literally from mouth to ear. The latter were forced to notice through the press — their books did the rest. They had, in a high degree of perfection, the mechanics of display.

The moving-picture lacks the perfection of the mechanics of display to such a degree that it can scarcely be said to have any. Since the first machines produced their flickering images some fifteen years ago, what improvements have been made? Lighter machines, safer machines, speedier machines, better shutters, better mechanism, better film — to be sure! But still we have flickering pictures, still we have holes in our film and still we run them at speeds all out of proportion with nature. Art may be "an idea seen through a temperament," but if temperament imagines a man nine feet high and with blue ears we would n't admire the picture! So we cannot admire men running so fast that their legs are a streak, or automobiles whizzing about corners at speeds which controvert the law of gravity.

The very first thing to do is to get some new ideas in moving-picture machinery. Nor are they far to seek. The principles are sufficiently well known — it is the commercial seeking after the harvest now in the hand which prevents the realization of the dreams of those who see, asleep, their moving-pictures at a steady speed, flickerless, holeless — perfect.

Haines, for one, has several notions of how to do the trick, in one of which a movable mirror, double film, and a single light-source completely do away with flicker. I myself, unskilled in the mechanics of motion-projection, worked

out a scheme some years ago by which alternate projection from duplicate film did away with flicker, and was told by one of the real moving-picture experts of this country that there was nothing the matter with the idea, except that of impracticability on account of expense and difference between existing models. Flickerless film and film run at proper speed have been shown, experimentally, and the successful experiment of to-day is the every-day occurrence of to-morrow.

Urged against it is the present standardization of film, the enormous number of machines of one standard pattern now running, the expense of changing, etc., etc. It is capital crying out against a change which would cut down profits; a silently-suffering public, which knows no better, on the other side. Yet most civilized nations have climbed over the rock of change instanced between the pounds and ounces and the metric system — a change beside which that in moving-pictures would be scarcely seen.

But, even admitting perfect mechanical display, there is many a word yet to be said about the composition of the film itself, as made commercially. In the first place, canned drama of to-day is canned melodrama of a low type, and the scenery of such plays is apparently bought second-hand from theatres who have no use for it. Is there any verisimilitude or truth in a picture of a woman weeping amidst the ruins of her home, when the canvas door evidently shakes and the flood of light which surrounds her obviously cannot come from the all-too-evidently *papier-mâché* chandelier above her? Of course, it is done on the stage. But we have the magnificence of a great actress, perhaps, to make us forget the tawdry scenery, even as we have imagination to make us forget the printed page and wander with a favorite author among scenes grave or gay as he elects. Even as a "dime-novel" excites only ridicule among those who know good books, so cheap scenery and poor acting carry no conviction in a moving-picture.

A moving-picture showman told me that in his opinion the greatest film ever produced was that of a train-robbery, and that it was great not only because well acted, but because there was only one "fake" scene in it; the rest was real — real country, real horses, real trains, real engine, real everything. It was so natural that it convinced.

Why does a "chase" picture make you laugh? What is there funny about a lot of people breaking their necks to catch a baby-carriage, a thief or a crazy distributor of dollar bills? It is the naturalness of the scene — half in the surroundings, which are, of course, the every-day out-of-doors we know, and half in the naturalness of the actors, half of whom, not infrequently, are not "down on the bill," but join the chase under the impression that it is real!

So to make film real, and so, artistic and beautiful, it is essential to get rid of all that is ugly and cheap and common and untrue in the necessary surroundings. If a drama must start with an interior, why, in the name of all that is prodigal in the American showman who spares neither expense or time, should he not have a real interior, and, if it is necessary, yank off the roof and put his lights above — take out a wall and make them shine from a side, but have the

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background what is recognizable, actual, familiarly genuine, not what is evidently but "make believe" of so coarse a kind that none of us who see can forget it?

Of pictorial composition there can be little in a picture which changes every instant, save in the backgrounds. But the incongruities of a poorly-composed, stationary picture do not afflict the eye in a moving one, and little thought need be expended there, save in *ensemble* work, where groupings and mobs can be, should be — perhaps, sometimes, are — as carefully thought out and portrayed as in a Belasco production.

Of real naturalness, except in the most hurried of actions, there is little in moving-picture drama, because every one and every thing is invariably in such a tearing hurry. A man folds his arms to think as if he were starting a vigorous calisthenic exercise, and when he walks he imitates a mechanical doll. A woman fans herself as if working for a record, and lovers embrace and kiss as if they had to get it over with before the audience saw what they were doing.

Leaving out such more or less profitless discussions as of ways and means for improving projection-machinery to a reasonable speed of action — profitless except as all protests which make people think of evils they know about are of use — has it never dawned upon any bright moving-picture film-manufacturer that, if he must run his film faster than he made it, it might work a wonder if he slowed up the original action of his players?

Let the man who wants to think fold his arms slowly, softly, gently, as if they hurt him; let the woman fan languidly, as if it tired her; let his actors walk as if pacing in meditation; and then, when he speeds his film beyond the normal, his slow action will become normal action. Difficult? Of course it's difficult! It is extremely difficult; but, heavens and earth! is n't all picture-making and action and show-managing difficult?

The possibilities of pictorial presentation in moving-pictures are large. The improvements which have to be made in methods and in apparatus are large, too, but the greatest change which has got to come first is the attitude of the public. The public gets what it wants and will pay for. Even as twenty-five cent vaudeville has risen from the ranks of the knock-about theater to a society diversion, merely through demand, so can five-cent shows be raised from their present slough of ugliness to a better and more beautiful plane, simply through demand. You can ask for it — I can ask for it — there is no result. But when PHOTO-ERA is joined by others with the ability to spread the leaven broadcast, and not only you and I, but Smith and Jones and Brown and Robinson, and so on and so on, commence to ask for better and more pictorial and more beautiful and more truthful pictures, and begin staying away from these places because they don't get it, why, you will see such a revolution in moving-picture shows as will make even their most ardent defenders wonder how they ever managed to gull the public with the utter abandonment of ugliness which is seven-tenths of what they now use as implements of torture for those who, expecting little, are yet disappointed and disgusted with what they see.

W. A. I. HENSLER
BY LONDON'S WATERWAY

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On the Comparative Merits of Different Developers

MALCOLM DEAN MILLER, A.B., M.D.

II. Developers for Negatives

IN my first paper I indicated the plates which alone seem to me perfectly satisfactory in truthful rendering of landscape. By this, I did not mean to imply that the ordinary plate has no place in the photographer's equipment; on the contrary, there are many occasions when its use is more convenient than that of the panchromatic plate, and the results sufficiently satisfactory. Passing by, then, for the moment, the developer which I have found best for red-sensitive plates, I shall begin with the old reliable pyro.

Since I first took up photography there has been a noteworthy revolution in pyro formulæ. Ten years ago the average recipe called for a pyro strength of two and one-half to three grains per ounce, with relatively little sulphite and much carbonate. These faulty formulæ would not produce the type of negative which I have stated as my ideal, save as modified by the worker. All the objectionable characteristics of pyro were made more prominent by them. The typical pyro negative was yellow, intense, veiled in the shadows and "plugged"

in the high-lights, so that one had inevitably to sacrifice shadow-detail to half-tones, or *vice versa*. The great increase in the use of developing-papers and of cold-bath sepia platinum led insensibly to modification. These papers require a negative approximating the ideal as given at the close of my first paper. It has been found, furthermore, that such negatives give excellent results with carbon and many of the other printing-mediums used by amateurs. Even the professional no longer makes his negatives with "Aristo Plat." in mind as the only paper.

The new type of pyro developer is well illustrated by the A B C formula, now published by practically all the plate-makers. Each solution is sixteen ounces, and to the ounce of pyro there is usually allowed two ounces of anhydrous sulphite of soda and one ounce of anhydrous carbonate of soda. One ounce of each stock solution is usually taken, and the volume made up to about thirteen ounces. The Lumière formula, however, uses only half as much of the pyro stock as the Cramer. If one uses the ounce can of pyro (437.5 grains) the strength of the diluted developer is: Lumière, 1.09; Cramer, 2.10 grains of pyro per fluid ounce of mixed developer. My experiments have proved to my own satisfaction that less pyro and more sulphite and carbonate than used in these formulæ give a negative more closely approaching the ideal.

Expressing my final results in the popular A B C form, my favorite pyro formula is:

A

Pyro	1 ounce av.
Potassium metabisulphite	2 drams
Water to make	16 ounces

B

Sodium sulphite anhydrous	5 ounces av.
Water to make	16 ounces

C

Sodium carbonate anhydrous	2½ ounces av.
Water to make	16 ounces

The mixing of apothecaries' and avoirdupois weights is unavoidable as long as the scale-makers supply both kinds of weights in the same set. It will be noted that this formula more than doubles the amount of sodas, as compared to the Cramer, while the pyro strength I use is only a little over one-half grain to the ounce, mixing the developer as follows:

A	2 drams
B	2 "
C	2 "
Water	12 ounces

This formula, in my hands, produces better-balanced negatives on Cramer plates than their own formula. The negative is free from yellow color, stain, fog or veil; and, best of all, the half-tones *print*. I carry development on until

all the principal high-lights have come through to the glass. On fixing, the negative will be found to have a very full range of gradation and to be thinner in the lights than the average pyro negative. The color of the deposit is a good black, like the mark of a very soft drawing-pencil.

Concerning pyro as a tank developer I have nothing to say, because I have found another agent superior. It may be well, however, to say something about the choice of salts.

In the selection of chemicals great care should be exercised. This is especially true of the sulphite and the carbonate of soda. Personally, I consider the anhydrous salts put up by Mallinckrodt as good as any. One can pay more for fancy packages, such as are sold by many plate-makers; but the pound cans, carefully closed, are satisfactory. The anhydrous salts have several advantages. They are of definite strength, not subject to variation from the evaporation of water of crystallization; they dissolve more readily than crystals if poured into the water while stirring constantly; they keep better in the solid state, being less liable to oxidation than crystals. Sodium sulphate, found as an impurity in cheap sulphites, has a deleterious effect on most developers, slowing their action and tending to stain the gelatine. So, too, the formation of the sulphate in solutions by oxidation affects the keeping-qualities; hence it is advisable to make up only small quantities of any developer. Impure carbonate usually contains the acid salt, sodium bicarbonate, which is a weaker alkali than the normal carbonate and leads to variation in results. The proportion of alkali in a developer should vary only within narrow limits, because energy of action depends, as a rule, on relative alkalinity. Too much carbonate will produce fog, stain and "plugged" high-lights. Too little causes the solution to work slowly and to give thin negatives. It is advisable to select one brand of both these salts and to use nothing else.

I shall say little as to water, for in Boston, at any rate, I have found no advantage in using distilled water. Doubtless in some parts of the country more care has to be exercised. It is, however, well to filter all developers just before use. A wire-gauze kitchen strainer lined with several thicknesses of fine muslin is sufficient, or one can use absorbent cotton in a filter-funnel.

Good as the pyro formula above is for general use, it is not so well suited to panchromatic plates as glycin. This latter agent is in many respects the best of all developers. It works absolutely clear without bromide, gives the finest-grained silver deposit of all the reducing-agents used in photography, and produces negatives with an extraordinary range of printable gradation. Used alone for tray development, it requires enormous quantities of alkali, and even then works so slowly as to wear out the most exemplary patience. It is for tank development that glycin is best adapted, and, curiously enough, it seems to work relatively faster in a diluted state. The great disadvantage is the certainty that bright yellow stain will result if the least trace of hypo touches the plate before all the developer is removed from the film. If one invariably washes all plates well before fixing, however, this defect will not cause trouble.

For the tank, glycin should be made up about in the following proportion:

Hot water	32	ounces
Sodium sulphite anhydrous	70	grains
Sodium carbonate anhydrous	70	"
Glycin	140	"

Dissolve and add water to make up to one gallon. Use at 50 to 55° F. Overexposed plates develop in ten to fifteen minutes; normal exposures, in thirty minutes; underexposures, in an hour or more. If desired, only half as much water may be used, in which case development is much quicker. Personally, I have no abiding faith in "time and temperature," preferring to inspect the plates at suitable intervals and to remove them, as soon as fully developed, to a tank of water provided with a light-tight cover, in which receptacle they are well washed before removing to the fixing-bath. This method has given me, with all brands of plates, negatives quite the most perfect of any I have made; but it is necessary to develop fully, i. e., until the image shows strongly on the back of the plate. Higher temperatures than 60° should be shunned if one does not wish the gelatine to soften and slide down the plate. In summer, accordingly, if ice (or a cool dark-room) is not available, the tank method may be replaced by a combination of glycin with metol for tray development.

The glycin-metol formula, which has given me results almost identical with the tank formula above, may be made up in one or in two solutions. The latter is:

A

Hot water	20	ounces
Sodium sulphite anhydrous	4	drams
Glycin	2	"
Metol	1	dram
Potassium bromide	2	grains

B

Water	20	ounces
Sodium carbonate anhydrous	480	grains

For use, mix equal parts. The bromide is needed to restrain the slight fogging tendency of metol. Development is very rapid, and the solution is, therefore, ideal for tray development of panchromatic plates. A single test at any given temperature will determine the time required for a normal exposure — and all panchromatic plates should be timed by meter or the PHOTO-ERA exposure-guide — so that the remaining plates may be developed by time alone, if desired. A brief inspection at the close of the calculated period will, notwithstanding, be safe, because the plate has then lost its sensitiveness to the safe-light. Great care must be taken to develop just long enough; i. e., until all the strong high-lights just come out on the back, but no longer.

A developer which gives the above combination a hard tussle for first place is edinol. This single reducing-agent combines the speed of metol with a clear-

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ness of working almost equal to that of glycin. Like metol, it requires that development shall be carried very far to retain sufficient density. The plates are clear, clean, full of soft detail and gradation; altogether, very near the ideal for most printing-processes.

Many of the published formulæ give excellent results. One which I have used for several years with perfect satisfaction is as follows:

A

Water	14	ounces
Sodium sulphite anhydrous	620	grains
Edinol	124	"

This should be shaken before using.

B

Water	14 ounces
Sodium carbonate anhydrous	620 grains

For plates, take one part A, one part B, and two parts of water. Bromide is, as a rule, not needed; but in any case the quantity required is very small.

Another formula which possesses special advantages as a developer for over-exposed plates is made up by using acetone-sulphite in place of sodium sulphite:

Edinol	15 grains
Acetone-sulphite	75 "
Sodium carbonate anhydrous	110 "
Water	4 ounces

The use of a 50% solution of acetone-sulphite, instead of bromide, as a restrainer with this formula allows one to get excellent negatives even from enormously overtimed plates. Acetone-sulphite, in fact, seems to give greater brilliancy and better gradation than the sodium salt.

Still another developing-agent which will produce practically ideal negatives is amidol or dianol. It has long been favorably known as a developer for bromide paper, and for transparencies from which three-color printing-blocks are made. Few photographers realize that it is equally good for negatives. Its simplicity is its greatest recommendation. One has simply to dissolve sulphite and dianol in water to produce an excellent solution. A good general formula is:

Water	8 ounces
Sodium sulphite anhydrous	60 grains
Dianol	10 "

Increasing the sulphite produces more detail and gradation; increasing the dianol gives greater density. Most plates require two to ten drops of 10% bromide in the quantity of solution given. The bath may be used for several plates in succession, but should then be thrown away. It is so easy to prepare this developer that I can see no excuse for not dissolving it in small quantities for immediate use, thus doing away with stock solutions. The latter will not keep for more than a week at best, whereas absolutely fresh developer is quite reliable. The color of the deposit is blue-black, and the negative shows full detail in all the tones from clear glass to the deepest opacity. The one great disadvantage of dianol is its property of staining the skin and the nails, in which respect it is as bad as pyro.

This concludes what I have to say on negative-developers. There are, of course, many other good ones; but these have proved, in my tests, just a little better than the others. They may not exactly suit all methods of working; but slight modifications will fit them to produce almost any desired result, and they will certainly yield plates which will print out all the beautiful range of tones we so commonly see in the negative when held to the light, but all too commonly fail to retain in our prints.

(*To be continued*)

The Instantaneous Flashlight and Its Uses

E. F. KELLER

OF all methods applied in the art of photography the instantaneous flashlight is perhaps the least popular with the general worker. This is no wonder when we consider the average results obtained and the number of accidents on record, but this branch of the art has a future. The possibilities and range of application of flashlight photography are certainly amazing, and will surely gain recognition. Rendering of color-values in truer gradation, and photographing of great contrasts in better relative proportion, are far more easily obtained by flashlight than by daylight.

Conditions are reversed in this method, the near-by objects receive more light and, in consequence, we are able to photograph small objects in their natural size, or even magnified, and to do so instantaneously. The value of such possibilities should be greatly appreciated by the naturalist and scientist.

In my opinion, photographing children at home can be done successfully only by instantaneous flashlight. No operator under the sky-light can picture the little ones as well as it can be done in surroundings familiar to them. Speaking of photographing children reminds me of a question I was asked some time ago by a gentleman well known to the profession; the question was, "Is the sudden explosion of a charge of flashlight powder injurious to the optic nerve of a small child?" It is a well-known fact that the pupil of the eye is dilated in dim light and contracted in strong light; a sudden extreme of either condition must therefore produce shock. There is no doubt that my friend was justified in bringing up this question, because he confessed to me afterwards that on several occasions he had been in groups made by flashlight, and he also informed me that usually it was several minutes after the flash was fired before he was able to see again. This sort of flashlight work practised on an innocent, defenceless baby is cruelty, and anything but beneficial to the eyes of anybody.

It is the custom of the inexperienced amateur to photograph his friends and relatives by flashlight, and here is the formula: the victim or victims are posed in the parlor against the wall; the camera is placed in position; the flash-cartridge put on a step-ladder and a little to one side of the outfit; all the lights are carefully turned as low as possible and, after a few minutes of suspense, there is a report, a blinding flash, and the ordeal is over. The ultimate result of this effort is usually a sad looking picture; most of the members of the group look like jack-o'-lanterns calcimined — white, chalky faces with two black dots for eyes on some; the ones with experience in the game without any eyes, because they knew what was coming and kept their eyes shut tightly until the flash was over.

If the flashlight is placed properly and diffused through some suitable material it is no more injurious to the eyes of a child or grown person than daylight. It is absolutely senseless to turn the lights low; rather, light up all the

burners on the chandelier, as this will reduce the *visual* effect of the sudden flash to a minimum, and will prevent the undesired dilation of the pupils and give the eyes a natural expression.

You will have plenty of time to work with an ordinary outfit. Not even a shutter is required; a cap will answer all purposes, as a number of seconds can elapse between opening the lens and making the exposure without the slightest danger of a double image when working in a room illuminated by gas or electric light.

When operating in the daytime, draw the shades down and you will be reasonably safe from double exposure, as long as you do not point the lens toward the window. There is no reason to place the light in such a position as to come in direct line with the eye; it should always be to one side and high above the sitter for general work. The eye should never be directed toward the flash. A very efficient means to diffuse the light is a cheese-cloth-covered umbrella, fastened about two feet away from the flash. Any umbrella-maker will cover a cheap frame with cheese-cloth or other suitable material for a reasonable amount.

Many devices for igniting the powder are on the market, some burning alcohol, others ether-vapor; others again are fired with a cap or a parlor match. Very practical flash-lamps of the alcohol and ether type are offered on the market, and are in use in many high-class studios, and many portraits much admired are made by flashlight with these lamps. The cap or parlor-match contrivance is in my experience not practical, as the explosion of the cap or match is a fraction of a second ahead of the powder, especially in damp weather, and this often gives results with decided movement or eyes shut.

I tried to photograph with a cap-firing lamp a cheetah or hunting-leopard some years ago, in a zoölogical garden, and on this occasion I convinced myself of their impracticability. The leopard would stand absolutely motionless, but as soon as the plunger hit the cap he started to leap, and there was enough motion in that cat before the flash was over so that the best-trained naturalist would have failed to identify the specimen from the resulting negative.

After years of experimenting I have come to the conclusion that the most up-to-date and practical way to fire a charge of flashlight powder is to use electricity. There is no burning alcohol lamp, no inflammable substance to be carried about. Should some one by accident get entangled with the conducting-wire and upset the lamp all that happens is that a little powder is spilled, which is easily swept up and surely less injurious to a good carpet than burning alcohol.

My knowledge of electricity is not expert, but I will endeavor to the best of my ability to describe the device I constructed. The battery consists of eight dry cells (Columbia $1\frac{3}{4} \times 4\frac{1}{2}$ inches) connected in series. At the one terminal a three-point switch is interposed so as to enable the operator to cut off the battery entirely when the switch is at *a;* at *b* a small incandescent lamp is brought into the circuit, which cuts down the current low enough so that the fuse will carry the current safely. This is advantageous, as the operator can test the

R. L. SLEETH, JR. DEPARTING MISTS

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A. W. WALBURN — A SYLVAN SCENE

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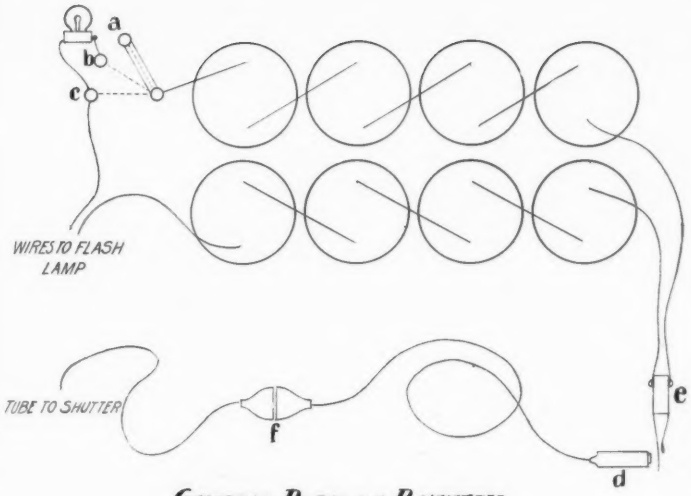
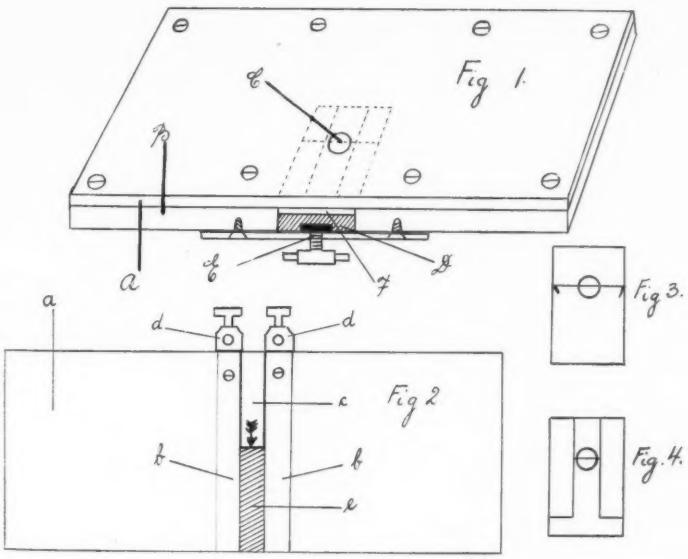
entire system with the flash-lamp charged with powder ready for firing. When the switch is moved to *c* the incandescent lamp is cut out and the fuse will receive the full current the moment the circuit is closed, which burns the fuse and, at the same instant, ignites the powder. On the opposite end of the battery-system is a contact arrangement operated with a plunger *d*. At *e* the two terminal points are connected with a fork made of flat German-silver springs fastened to a non-conducting base. The bulb *f* is connected by rubber tubing with the plunger *d*, the other tubing being connected with the shutter (I am using Packard or similar shutters). When pressing the bulb the plunger will force the two points of the fork together, closing the electric circuit; at the same instant the shutter is thrown open, and closed again, of course, the moment the bulb is released.

If a camera with a square bellows is used the lens-board opening will be found plenty large enough to permit the fastening of the shutter on the lens-



GENERAL PLAN OF BATTERY



DETAILS OF THE INSTANTANEOUS FLASH-LAMP

GIUSEPPE CASTRUCCIO VENDITORI DI PESCE
FIFTH AMERICAN PHOTOGRAPHIC SALON

board, and the contact-fork can be placed over the plunger of the shutter and the contact made with the opening movement of the instrument.

The electric flash-lamp is very simple in construction.

Fig. 1 shows the top, and the front sectional view. The top of the lamp A consists of ¼-inch of slate screwed on a wooden base B. At C the slate is provided with an opening about 3/16 of an inch in diameter, across which the fuse-wire is placed, making it the firing-point of the lamp. D represents a loose wooden clamping-block operated by a clamp-screw E. At F the opening for inserting the fuse is shown. The approximate position of the fuse under the slate top is indicated by dotted lines.

Fig. 2 shows the base of lamp A with slate top removed. The German silver contact-springs bb are countersunk in grooves their own width and connected with the binding-posts dd.

The springs are bent so that the clamping-block e is forced downward, enabling us to insert the fuse as far as the shoulder c, which acts as a stop.

The fuses are made of thin sheet mica. Fig. 3 is to show the circular perforation, and method of stretching the fuse-wire over same. Fig. 4 shows the German-silver contact-shoulders. These thin metal strips extend on both sides as far as the edge of the perforation. It will be readily understood that when

H. V. SÜMMONS LA VIEILLESSE
FIFTH AMERICAN PHOTOGRAPHIC SALON

the fuse is inserted at the opening F, Fig. 1, the perforation of the fuse will be brought into register with the opening C.

The German-silver shoulders of the fuse rest on *top* of the contact-springs, bb in Fig. 2, and when tightening the clamp-screw both fuse and springs are forced against the slate top by the clamping-block D.

The advantage of the perforated fuse is that it may be inserted either side up, as the powder will reach the fuse as long as the latter is inserted proper end first, so that the perforation will register with the firing-aperture. Another ad-

E. F. KELLER FLASHLIGHT STUDY

vantage of this lamp is that the contact-springs are not soiled by the explosion of the powder, since they are protected by the mica fuse.

Another very effective method of working a flashlight ignited by electricity is to use a Reflex camera. The curtain is opened to its full width, and the spring-tension wound to fairly high speed. The shutter is wound up in the same manner as if a time exposure was to be made by lifting the mirror and sending down the curtain by an additional pressure of the release.

A contact-device is so arranged that the flash will explode just when the mirror has cleared the lens, the curtain covering the plate the next instant. This method is of great value in photographing children, as the operator is able to focus until he sees the desired pose, and then quickly press the release, making the exposure. The curtain covers the plate so quickly that a double image is impossible.

In photographing against the light, as was the case with the child feeding the dog, this device is invaluable, as it enables one to obtain the most charming effects by combining daylight and flashlight at the same instant.

Patents for the use of electrically controlled flashlight devices in conjunction with reflecting-cameras are pending, and the complete device will be placed on the market shortly.

Full descriptions, drawings, etc., will appear in the proper column of this publication.

XUM

Much in Little

THOMAS H. HOLMES

HOW very seldom one sees in a photographic establishment the slightest appreciation of the cubic contents of the room instead of only its floor-space! Many accessories and pieces of furniture can be hoisted to the ceiling and lowered only for actual use in the studio. Backgrounds can be mounted upon spring-rollers and placed on end in a corner until needed, when any one of them can be placed in the proper brackets on a common stand and unrolled. In the printing and finishing-rooms the materials for many different processes can be conveniently handled in small quarters by means of shelves or cupboards hung from pulleys in the ceiling and lowered only when their contents is needed. And the same principle applies in the developing-room, where negatives may be placed to dry on hanging shelves and then hoisted up out of the way. One amateur has carried this idea almost to perfection, and a description of his arrangements will indicate how any one may be able to save much floor-space.

He has but one camera — $3\frac{1}{4}$ x $4\frac{1}{4}$ size — and depends entirely upon enlarging, uses considerable bromide and gaslight paper for direct enlargements and is fully equipped for all sizes up to 24 x 36. He uses the wet-plate process for lantern-slides and enlarged negatives and is fully equipped up to 11 x 14. From the enlarged negatives he prints by arc-light on carbon, platinum, kallitype and P. O. P. papers. He does all his own mounting and keeps a good stock of full sheets of cover-papers. His dark-room adjoins his bedroom and, at a moment's warning, he can step into the former and take up any one of these processes independently of all others as easily as though it were the only one he worked. And the remarkable part is that all is contained and done in a room only $7\frac{1}{2}$ x 13 feet. The door is at one end and a large sink at the other. With passage-way in the center, one square foot in the left-hand corner is occupied by backgrounds and reflectors on spring-rollers standing on end, with hinged three-legged easels to hold them when in use. From this corner back to the sink is a work-table with wide shelves above it. The sink and drain-board occupy the far end, and next to it is a table with a large hypo tray for bromides. Next to this is an automatic washing-box 2 x 3 feet in size. Next is a space of about eighteen inches in which is a small table only ten inches square, but arranged to be raised or lowered to any desired position. Next is a rather large, high table or platform, underneath which, arranged to pull out like drawers, are cheese-cloth-covered frames, upon which are dried all the bromide and other prints. The entire floor-space is thus occupied, and no mention has been made of the enlarging-lantern or its easel; of the arc-light; of materials, chemicals, stock solutions, etc., because none of them occupies floor-space.

The first economy is with the enlarging-lantern, which is permanently mounted on top of the drying-rack. Along the wall, and at a good height, is a

B. WARD-THOMPSON

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PATTERDALE

wooden track onto which the upper corner of the easel is hooked, and upon which it travels back and forth over the wash-box and fixing-bath. The small adjustable table or stand is used to support masks when enlarging. The arc-light is mounted at the small, closed end of a large box, on the outside of which are its resistance, fuse plugs and switch. By cords and pulleys this box is hoisted to the ceiling or lowered onto the table for printing daylight papers. A plug connects it to a regular electric house-fixture. Also suspended from the ceiling is a cupboard or dumb-waiter with many shelves. Each shelf is devoted to a single process and contains all the necessary materials, from unused chemicals to the finished product, including all bottles of stock solutions and developers. It is lowered and the required articles placed on the work-bench, when it is immediately raised out of the way. For mounting-materials there is a shallow, wooden tray of generous dimensions, upon which everything necessary is placed and also hoisted to the ceiling. Another similar shelf or tray, upon which racks of wet negatives or home-made papers are placed to dry, is also attached to the ceiling and lowered for only a few moments at a time.

In this way a very small room is made comfortably to accommodate a large range of apparatus and utensils. In fact, its reputation for completeness and convenience is such that many amateurs and some professionals frequently ask its use for doing some unusual piece of work for which they do not happen to be equipped. One of the novelties is the light-box over the sink. This revolves on an axle through the ends. One side is open and, when this is pointing down, the side facing the operator is covered with white ground-glass. Another side has safe ruby-glass and the fourth side has pale yellow glass. The box is partitioned off diagonally so that the light from an electric bulb in each compartment can shine only through one glass. Each of the lamps is wired to brass-headed nails on the outside, so placed that they will come into contact with flat, springy terminals of the main line wires only when its colored glass is on the under side. Turning the box for any desired shade of light automatically turns off and on the proper lamps; a cut-out switch on the wall controls the current.

Another unique feature is the method of handling sensitive paper and plates on the enlarging-easel in an ordinary printing-frame, having a hook screwed into the top to engage a ring on the end of a cord which winds and unwinds on a spool mounted on top of the easel. The spool turns readily in either direction by hand to adjust the height of the printing-frame, and is retained in position by the friction of a flat, brass spring-band engaging one end of the spool, which is here broad and flat.

It is not beauty of the subject which makes it a work of art, but the beauty of the form which the imagination of the artist gives to the subject.—DENMAN W. ROSS.

XUM

Flower Photography

E. LOUISE MARILLIER

TO any one who is fond of flowers this is one of the most interesting branches of photography, although not without its many difficulties. At the request of the editor of PHOTO-ERA I will tell, by describing my *modus operandi*, how some of them may be overcome.

One of the most essential things required is a good background. I have several which I have painted in oil-colors on artist's large-sized canvasses. My favorite is shaded from rather light gray to warm gray-brown.

Flowers should always be gathered fresh and put into water for two hours before arranging them. This is best done on a deal-top table; it is a trying ordeal and sometimes much patience is required. As it is very difficult to get the blossoms and foliage into satisfactory focus, a little wire or a pin has to be resorted to if the exposure must be long, for I find the flowers are inclined to move.

Barnet Ortho plates have been used in my work, as they allow a very wide range of exposure. A three-times yellow screen is necessary, and in the winter and early spring I give from five to seven minutes' exposure in a well-lighted room, the windows being shaded with white calico or muslin and a white reflector being made use of. My lens is a whole-plate Zeiss of rather short focus, and for this work I use stop 22. Contrasts should be avoided in flower photography, and for that reason Rodinal, one dram to ten ounces of water, is an excellent developer, as the dilute solution gives a soft negative. My favorite printing-processes are carbon and platinum. The former gives scope for endless effects, which makes the work doubly interesting.

E. LOUISE MARILLIER PEONIES

E. LOUISE MARILLIER GRAPES

EDITORIAL

Preparing for the Journey

WHILE many of our readers have, doubtless, resolved to visit the coming photographic exposition at Dresden and are experiencing the joys that always precede a momentous undertaking, it is safe to hazard the assumption that relatively few are fitting themselves to appreciate adequately the significance of the sights which await them in the old world. We refer, more particularly, to objects of interest independent of the exposition itself — to treasures of art-museums, monuments commemorating men or events, great cathedrals, etc., many of which will be included in the tourist's itinerary. Whether the traveler contemplates one of the innumerable landmarks of Old England, France or Germany; whether he journeys up the castle-bordered Rhine, views the glorious aspect from Mount Pilatus or crosses the tragedy-laden Bridge of Sighs, he cannot experience the sensation of complete enjoyment if his mind is a blank regarding the object which engages his attention. To be sure, he may consult the always excellent and indispensable Baedecker, or turn to his guide or a well-informed companion for information. In either case the satisfaction obtained will not compare with a knowledge derived long in advance — data which were gleaned and stored in the memory during hours of leisure preceding the journey. The wiser ones are already engrossed in studying the history, art, people, topography and language of the countries which they intend to visit, for it is not to be supposed that an American will confine his sight-seeing to Dresden or even to Germany. Therefore, a suitable mental preparation is urged upon every one who purposes making a journey to Europe. In the absence of a friend familiar with the localities to be visited by the novice, the latter can have recourse to books on travel and on art, of which there are many, but of varying excellence. For several years past the editor has made a practice of reviewing, conscientiously and impartially, books of this character, and takes sincere pleasure in submitting to his readers the following list of really admirable works: "A Wanderer in Holland," E. V. Lucas; "Through the Gates of the Netherlands," Mary E. Waller; "Three Weeks in Holland and Belgium," John U. Higginbotham; "The Arts of The Netherlands Galleries," David C. Preyer; "The Old Masters and Their Pictures," Sarah F. Titler; "Arts and Crafts in the Middle Ages," Julia deWolf Addison; "The Art of the Dresden Gallery," Julia deWolf Addison, also separate volumes on the National Gallery (London), The Louvre (Paris), the Venice Academy and the Pitti Gallery (Florence), by the same author; "In and Around Venice," Horatio F. Brown; "Studies in Pictures," John C. Van Dyke; "How to Study Pictures," Charles H. Caffin; Hare's "Walks in London," and similar works by this author on Paris and Holland; "The Italian Lakes," W. D. McCrackan; "Switzerland and the Rhine," Joel Cook; "Picturesque and De-

scriptive England" and "Historic and Romantic France," by the same author; "The Cathedrals of England," M. J. Taber; "The Makers of Florence," as well as "The Makers of Venice," by Mrs. Margaret W. Oliphant, and last, but not least, the Baedecker guide-books of the countries to be visited.

Our Advertising-Policy

CRITICISM has occasionally been made to the editor on the absence of a certain class of advertisements, including applications for positions as operators, printers, clerks, etc. The dearth of such advertisements in PHOTO-ERA is due to the fact that applications for space from persons unknown to the publisher must be accompanied by first-class references covering the technical proficiency and moral character of the applicant, as well as payment for the space ordered. When these conditions have been complied with and the matter of advertising-fee satisfactorily adjusted, the advertisement will not fail of appearance in these pages. In the case of photo-finishers and others engaged in technical work, such as the making and coloring of lantern-slides, bromide enlargements, etc., specimen work must be submitted for the approval of the publisher, unless it is conveniently accessible to him or his representative. If considered satisfactory by him, such work may be advertised in this magazine; otherwise, not. No pecuniary considerations, however tempting, will change PHOTO-ERA'S policy in this respect.

Our Technical Department

AT no time in the history of this publication has there been such a steady influx, from subscribers and advertisers alike, of letters expressive of sincere pleasure and satisfaction in the appearance of the magazine, its pictorial, technical and literary features, as well as its business-policy. The various departments of PHOTO-ERA receive uniformly careful attention from the publisher and his staff of editors. Nothing is neglected which will contribute to its success and influence as the foremost photographic journal published in the United States. While articles of a technical nature appear in the body of the magazine, every month, extended notices and reviews of foreign progress and investigation will be found always in our technical department, "The Crucible." Thus, the present issue features such important subjects as a new method of factorial development, by the Messrs. Lumière, which corrects over-exposure and ameliorates under-exposure; the Omnicolore Screen-Plate, invented by M. Jougla, and the new Ensyna paper of Austin Edwards. "The Round Robin Guild" is also thoroughly practical and instructive, being intended chiefly for those who wish to improve the quality of their work. The short articles in this department tell concisely just how to do things; and not the least beneficial portions are the "Answers to Correspondents," for by reading of the difficulties of others and how they might have been avoided, the camerist is warned in advance and given the benefit of the experience of others. The print-criticisms are also written in such a way that all may benefit by them.

XUM

OUR ILLUSTRATIONS

"A VISION," by Davis and Eickemeyer. This is one of the many poetic conceptions of Mr. Rudolf Eickemeyer, who chose and posed the model. The artist's refined sense of beauty is here well illustrated, as well as his thoroughly artistic and graceful treatment of the subject. No data were supplied except that the lens used was a combination of Mr. Eickemeyer's and one which he is trying out in portraiture, as well as in landscape.

Most of our illustrations this month are taken from the foreign section of the Fifth American Photographic Salon, which comprises fifty-six prints from sixteen contributors. As usual, the largest number of contestants are credited to England, although the largest number of prints from any foreign land are from Dührkoop and Perscheid of Germany. We are fortunate in being able to reproduce a few of the best prints, but regret that we cannot in every case give the details of making, as is our custom.

The marines of W. A. I. Hensler always possess individuality, and those we reproduce were especially pleasing as prepared for exhibition. Unfortunately, it was necessary to make half-tones from very small prints, so that much of their breadth is lost. In both, the skies are particularly effective and form an important part of the whole, especially in "By London's Waterway," where the rift in the clouds serves as an accent over the distant dome. "Into the West" is more nearly the sort of work for which Mr. Hensler is known. There is a bigness in composition and arrangement of masses which always makes a strong appeal and gives distinction to the most commonplace material.

"The Hampshire Coast," by Frank E. Huson, conveys a strong sense of the desolation and dreariness of this lonely shore. It is excellent in tone and line; the masses are delightfully irregular, while the lines lead directly to the distant promontory which serves to emphasize the ravages of Time and Old Ocean. Data: December, at noon; poor light; Goerz Celor lens, 6-inch focus, f/4.8; Sanger Shepperd 6x light-filter; $\frac{1}{30}$ second exposure; imperial Special Sensitive Ortho plate; Rodinal developer; bromide print.

"Sunbeams," by John Chislett, is a remarkable example of sunlight through a mist. These effects are best secured in the autumn, and offer great possibilities to the pictorialist. Many have essayed this sort of work, but few have achieved so eminent a success as has Mr. Chislett in this particular subject. Some of the delicacy of the original necessarily is lost in reproduction.

R. Dührkoop's "Portrait of Miss L.," like most of his work, bears strongly the stamp of his rare genius. As in this particular case, the hands are almost invariably included, and made to aid the face in expressing character. This is an important consideration in portraiture and should be given more attention by American workers.

A decidedly striking marine, and one which fulfils the requirements of its title without being too obvious, is "Departing Mists," by R. L. Sleeth, Jr. The schooner is well placed, and the picture-space well filled generally, the reflections being particularly effective. There is, however, a feeling that the camera was located too near the water, although this may be only an impression due to the personal equation. Data: September, near sunset; somewhat cloudy; single lens of Brownie camera No. 2; snap-shot exposure; Kodak film; pyro developer; enlarged negative; platinum print.

Sunlight through tender spring foliage affords one of the most beautiful of pictorial motives. We have reproduced several examples of this work in past issues of PHOTO-ERA, but "A Sylvan Scene," by A. W. Walburn, has the added charm of human interest. The figures are well placed, the contrasts of light and shadow delightfully rendered. This print carries the spirit of the season as few others we have seen seem to do.

In "Venditori di Pesce," Giuseppe Castruccio gives us another genre study of the fisher-folk of whom he is so fond. The figures, in seeking the protecting shadows of the tree, are, perhaps, a little too centrally located, and the background is certainly too "busy," yet the picture as a whole tells its quiet story in a pleasing way. Data: August, 11 A.M.; good light; anastigmatic lens, f/8; $\frac{1}{10}$ second exposure; Luminosa plate; metol-quinol developer; bromide print.

H. Y. Sümmons has caught and effectively shown the decorative value of a near and a distant arch which form an effective setting for "La Vieillesse," manifesting the desire of the aged to sit near the street, where one may know and see what is going on. The figure could hardly occupy a stronger position in the picture.

The "Flashlight Study," by E. F. Keller, is reproduced chiefly as an example of the soft lighting and window possibilities of combined daylight and flashlight. Data: Flashlight during the day with Reflex camera fitted with Cooke lens, Series IV, f/5.6, stop 16; 20 grains Agfa Blitzlicht.

"Patterdale," by B. Ward-Thompson, is notable for its successful downhill perspective, so hard to secure, but is also charming in its breadth and arrangement of masses. The subdued tone and softness of the foreground are particularly commendable. Data: October, 3.30 P.M.; fair weather, but clouds in the air; Watson's Holostigmat lens, 5½ inch focus, f/11.3; 5x light-filter; 7 seconds exposure; Edwards Iso plate; metol-hydro developer; toned bromide print.

"Peonies" and "Grapes," by E. Louise Marillier, are eloquent examples of her success in still-life photography. Both are almost flawless in composition and technical treatment, and, although the result of an infinite amount of careful arrangement, both groups have the appearance of having fallen naturally into place. The original print of the grapes is toned to a veritable Concord-grape hue which is quite realistic.

The "Foreground Study" competition of The Round Robin Guild brought forth some very effective prints of exceptional beauty. "Edge of the Pool," by C. W. Christiansen, is an interesting example of the decorative treatment of trees in the foreground set off by a hazy distance. There are great possibilities along this line, and we hope to see more examples in PHOTO-ERA. Data: October, 7 A.M.; diffused light; Century 4 x 5 camera; No. 10 pinhole instead of a lens, 7-inch drawer; 12 minutes exposure; Standard Orthonon plate; pyro developer; enlargement on P. M. C. bromide No. 6.

Many pictures of the dunes have been shown in PHOTO-ERA, but Dr. Scheer's "The Road in the Sand" has the added interest of definite lines of grace, while the distant breakers in just the right spot are especially fortunate. The print is toned to produce the color of sand. Data: October, 2.30 P.M.; bright weather; Cramer Medium Iso plate; ½ second exposure; B. and J. Ideal ray-screen; pyro-soda developer; print enlarged on platino-bromide redeveloped.

"A Wintry Road," by Paul Lewis Anderson, is strikingly original yet altogether successful in its sweep of lines and high horizon. Data: January, 10 A.M; intense light; single landscape lens, 25-inch focus, f/15; 3 times filter; quick cap exposure, about $\frac{1}{5}$ second; Orthonon plate; pyro-soda developer; carbon print.

ILLEGAL FAILURES WITH P. O. P.

THERE is much amusement to be had even from patent-specifications and, since our department devoted to abstracts from them has become a regular feature of PHOTO-ERA, we have come to realize more fully than ever before the trivial nature of the ideas for which letters patent are sometimes granted by our national government. It is gratifying, however, to know that conditions here are not more to be criticized than abroad. As an instance of this we quote a paragraph from *The British Journal of Photography*.

"Last week our 'Patents' column contained an abstract of a curious patent, which suggests that the inventor is endeavoring to turn to account a rather common mishap. We frequently have queries relating to the sticking of P. O. P. prints to the glass upon which they are squeegeed for glazing-purposes, but few have probably realized that this sticking-propensity was a suitable subject for a patent. The inventor dips his P. O. P. print into water at 70 deg., and then squeegees it onto clean glass. He does this for the purpose of inducing the print to stay on the glass, whereas others in summer weather do precisely the same thing under the impression that when the print dries it will leave the glass and show a fine, glossy surface. When the water is really 70 deg., and the print has not been hardened, the final result is a little uncertain; but in future photographers will do well to remember that when their prints stick they are infringing this patent. On the other hand, when the patentee's prints refuse to stick he will have the consolation of possessing some well-glazed results."

SEPIA PRINTS ON BLACK PLATINUM PAPER

MANY photographers like to change the initial color of their prints, sometimes getting tones more desirable for some special purpose than could be obtained on any paper direct. Sepia tones can be produced on black platinum paper by adding mercuric chloride to the developer, accompanied by glycerine to retard the action of the oxalate contained in the developer and give the mercury time to act evenly. Without glycerine double tones result. *The Amateur Photographer and Photographic News* describes the methods of W. H. Smith, of London, who seems to have had good success in this line of work. The solutions used are:

A

Ordinary developer ..... 1 part
Glycerine ..... 1 part

B

10 per cent mercuric chloride solution in alcohol.

Different proportions of A and B produce different tones, the larger the proportion of B the warmer the tone.

A black slightly warmer than the ordinary platinum tone is imparted by forty parts of A and one part of B. The proportion of 20 to 1 produces a good brown-black, while 5 to 1 gives a warm sepia and contains the maximum proportion of B which it is advisable to use. The prints are developed by applying the solution to the print with a soft brush or a clean rag. Very little developer is used, and the print is well under control, as the image comes up slowly and can be stopped at any point. Portions can also be stopped locally by wiping off the developer and applying pure glycerine for protection. As development proceeds a little scum is formed on the print, but it has no deleterious effect. Prints developed with a small proportion of B come out rather darker for a given depth of printing than they would in an ordinary developer, while those with a large proportion are rather lighter. The amount of reduction seems to be in direct ratio to the proportion of B in the developer. Allowance should be made for this in printing. This lightening takes place in the subsequent acid fixing-bath, but may be prevented by placing the print after development into an ordinary platinum developer for a few minutes previous to immersion in the clearing-bath. None of the solutions should be below 60° Fahr.

Mr. Smith considers prints toned in this way reasonably permanent. Prints exposed to sunlight for five months showed a slight change the first few days, but no alteration since that time.

XUM

THE ROUND ROBIN GUILD

An Association of Amateur Photographers

Conducted by ELIZABETH FLINT WADE

This association, conducted under the auspices of PHOTO-ERA, and of which PHOTO-ERA is the official organ, is intended primarily for the benefit of beginners in photography, although advanced camerists are just as welcome and many are numbered among its members. The aim of the association is to assist photographers by giving them information, advice and criticism in the Guild pages of PHOTO-ERA and by personal correspondence. Membership is free and may be obtained by sending name and address to PHOTO-ERA, The Round Robin Guild, 383 Boylston Street, Boston. Send a stamp for complete prospectus.

"Let poets sing of April's balmy breezes,
But 't is my belief," says Thomas MacKellar,
"that
Spring's a wayward daughter
Whose parentage is found in clouds and water,
Or she is nature's washerwoman splashing
The earth's old clothing — suds around her
dashing."

THOMAS MACKELLAR has certainly traced the genealogy of April very accurately, and, being the child of Clouds and Water, she is the very month that the amateur loves, for these two objects in nature are the two which doubly enhance the attractiveness of his out-of-door photographs. So when Aphrodite's namesake comes dancing over the hills she is warmly welcomed by the devotees of the camera. In April the clouds are the softest and the most attractive in form, and the little streamlets, flowing full between their banks, offer the most enticing pictures of any during the year.

The law of spring is to look up and be glad one is alive; so we all rejoice when the voice of Spring is heard in the land, and her sweetest music is the gurgle and chatter of the streams as they break loose from winter's thrall.

Says Lowell,

"The brooks are loose an'— singin' to be seen,
Like gals — make all the hollers green."

The Brook in Springtime has therefore been chosen as a most appropriate subject for the April competition of the Guild.

One may make pictures of any phase or any vagary of the little streamlets. He may search out a spot where the "brooklet ripples clear, through the willow shadows," or he may find a place where "down a little freshet springs from mossy trough."

Perhaps the place where

"April brooks have scooped out fairy bays
In the willow-wattled bankside,
Or by alder-shaded nooks,"

may appeal to one's fancy more, or he may like the place where in the still pool formed by a bend in the brook "the willow watches as in a mirror its own sprouting." But no matter whether one pictures the merry brooklet stopping to chatter with its friends along the bank and making many turnings and windings by the way, or whether he seeks to represent it where it runs swiftly down its white stone courses, he will be sure to get a picture that is worth while.

After the successful negative has been made and the print finished comes the important question of mounting it in an attractive and pleasing way. If one has an eye for color-effects he can use a paper which will greatly enhance the pictorial merits of his print. For instance, if a gray print delicate in tone and outline is mounted on a certain shade of deep blue it suggests color in the print. Then there is a dull green which is specially effective when used with a print of a bit of woodland. It seems to bring out the roundness of the tree-trunks, an important matter in the photographing of trees. More often than not the trunks of the trees have a perfectly flat appearance, owing partly to the shadows not having received proper attention and partly to the manner or style of the mount.

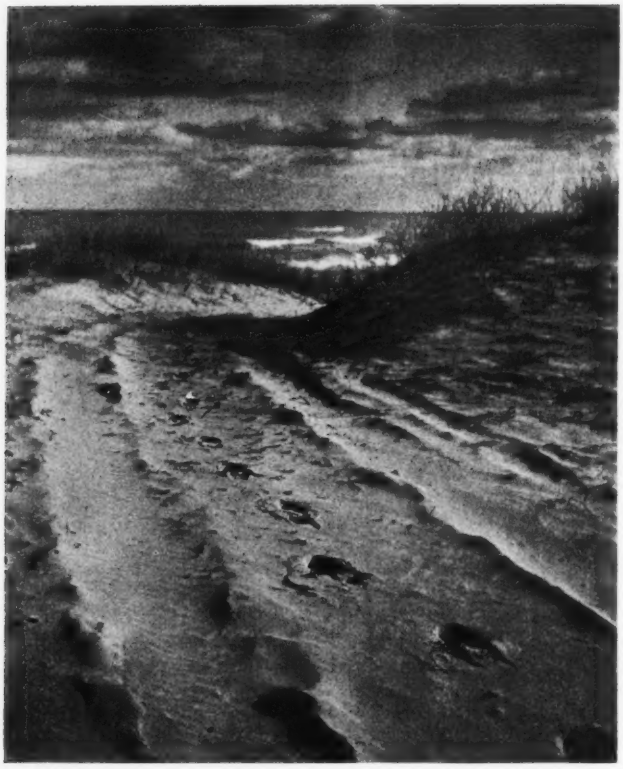
One thing which should be borne in mind is that one must not be niggardly with margins. A wide margin even on a small print helps to give the effect of breadth, while a small mount seems to contract and diminish the size of the picture.

Many a time and oft has the editor emphasized the fact that a picture must be placed above the center of the mount to avoid the optical illusion that the top margin is wider than the lower margin — an illusion which invariably occurs when the print is placed in the center of the mount. A safe rule to follow in mounting a print is to have the top and sides of the mount at equal distances from the print and let the bottom margin take care of itself, provided, of course, one is using a large-sized mount.

A very important feature of sending prints to the monthly competitions, and one that is often neglected, is the labeling of the print. Each separate print, whether one sends a single print or a dozen, should be marked on the mount with the name and address of the sender, the title of the print, and the competition for which it is intended. In a separate letter the amateur should write that he is sending such and such pictures, and give complete data regarding each.

The simplest way to do in sending prints is to mark each one as directed, place the return

C. W. CHRISTIANSEN
EDGE OF THE POND
FIRST PRIZE — FOREGROUND STUDIES



THIRD PRIZE FOREGROUND STUDIES

GEORGE H. SCHEER, M.D. THE ROAD IN THE SAND

stamps in a small envelope and paste that to the back of the mount. If one sends several prints, mark each one "Postage sent for return."

In sending prints for criticism — and a great many come daily — the senders are requested to mark each print with name and address. These precautions in the sending of prints will not only ensure a safe record of the amateurs to whom they belong, but also a safe return to the senders.

SNAP-SHOT WORK

When the hand-camera first made its appearance it was regarded as a sort of refined toy, the more serious matter of real picture-making being reserved for the view-camera, which required a tripod for handling, and which was fitted with more or less complicated appliances. Times have changed, and the hand-camera has grown steadily in favor, and in its improved mechanism has almost, if not quite, superseded the view-camera for all pictures except those taken on large plates.

To make pictures worth while with the hand-camera one must not only be skilled in the management of his instrument, but he must also apply the same principles of composition to his pictures as he does to those taken with a view or stand-camera. He must learn to judge light-values, must be able to estimate distances, to decide quickly whether the picture is worth while, and so arrange objects in his view-finder as to get them in their best positions.

This sounds formidable in the reading, but, knowing how readily the mind learns to comprehend and judge, and how speedily the hand obeys its behests, it is only a matter of practice.

One of the factors of success in instantaneous work is to adopt one brand of plates and stick to it. One knows then just what he may rely upon when stops and lighting are taken into account.

PAUL LEWIS ANDERSON — A WINTRY ROAD

SECOND PRIZE — FOREGROUND STUDIES

The trouble with half — yes, more than half — of the pictures made with a hand-camera is that one allows himself to be easily turned aside from his original purpose. It is so simple a matter to expose a plate or a film that one is likely to waste his material on what are useless subjects. One always succeeds better who has a definite aim and adheres to it. This latter statement is the key to all successes.

Not long ago an ardent amateur set forth to make snap-shots of street-children — the little gamins of the gutter. He chanced on just the pair he knew would make a very interesting picture, and "stalked" them for nearly two hours before he caught them in just the right pose. The camera was ready and the exposure instantaneous and, later, the picture was sent to an exhibition in Philadelphia, where it won first prize in "Genre Studies" class. It was a snap-shot, pure and simple, but it was the result of a definite object pursued until it was attained.

There is one feature in snap-shot work which would seem to be practically beyond the control of the amateur, and that is the background. It is within his control in an after-manipulation of the plate by the means of reducing-mediums and a skilful hand with the brush. Undesirable backgrounds can be modified, altered and even blocked out entirely and a new one worked in; lines can also be changed or added to help the composition of the picture. Certain situations should be avoided, one being the photographing of a figure against a blank sky; for though the illumination may fall directly upon the figure, the face against the sky background will still be rendered unnaturally dark.

For snap-shot work the focal-plane shutter is conceded to be the choice, as it gives the greatest amount of light for the time of exposure, and the plate receives a uniform exposure. It moves so smoothly that there is no danger of jarring the camera during the exposure, which is the fault of some shutters and causes blurring of the image. The movement of the shutter is so rapid that it is wise to use the largest opening, as the shutter has slits of different widths and passes before the plate something after the fashion of a roller blind, and instead of exposing all parts of the plate at once really exposes it in sections.

Each amateur has his own way of holding his camera when making exposures. If there is a short time-exposure to be made, one of the most convenient ways of keeping the camera steady — inferring, of course, that one has no support for it — is to take it under the left arm and, just as the exposure is to be made, exhale deeply and simply hold the breath till the exposure is made. It helps materially if there is some convenient object near against which to steady the body, or, better still, to brace the camera.

XUM

The Round Robin Guild Monthly Competitions

Closing the last day of every month.
Address all prints for competition to PHOTO-ERA, *The Round Robin Guild Competition, 383 Boylston Street, Boston.*

PRIZES

First Prize: Value $10.00.
Second Prize: Value $5.00.
Third Prize: Value $2.50.
Honorable Mention: Those whose work is deemed worthy of reproduction with the prize-winning pictures, or in later issues, will be given Honorable Mention, and will be awarded a year's subscription to PHOTO-ERA, *to be presented by the recipient to one of his friends not already a subscriber.*

Prizes may be chosen by the winner, and will be awarded in books, magazines, enlargements, mounts, photographic materials or any article of a photographic or art nature which can be bought for the amount of the prize won.

RULES

1. These competitions are free and open to all photographers, whether or not subscribers to PHOTO-ERA.

2. As many prints as desired, in any medium, mounted or unmounted, may be entered, but they must represent the unaided work of the competitor.

3. The right is reserved to withhold from the competitions all prints not up to the PHOTO-ERA standard.

4. *A package of prints will not be considered eligible unless accompanied by return postage at the rate of one cent for each two ounces or fraction.*

5. *Each print entered must bear the maker's name, address, Guild number, the title of the picture and the name of the competition for which it is intended, and should be accompanied by a letter, sent separately, giving full particulars of date, light, plate or film, stop, exposure, developer and printing-process.*

6. Prints receiving prizes or Honorable Mention become the property of PHOTO-ERA. If suitable, they will be reproduced, full credit in each case being given to the maker.

SUBJECTS FOR COMPETITION

March — "Historic Pictures." Closes April 30.
April — "The Brook in Springtime." Closes May 31.
May — "Farming-Scenes." Closes June 30.
June— "My Favorite Poem." Closes July 31.
July — "Outdoor Pastimes." Closes August 31.

The laggard is he who neglects to subscribe to PHOTO-ERA.

AWARDS — FOREGROUND STUDIES

First Prize: C. W. Christiansen.
Second Prize: Paul Lewis Anderson.
Third Prize: Geo. H. Scheer, M.D.
Honorable Mention: D. H. Brookins, E. T. Wood, F. F. Sornberger.

Other contestants who submitted highly meritorious work were: Wm. S. Davis, W. F. Zierath, M.D., J. H. Field, and Dr. W. A. Rawson.

Answers to Correspondents

Readers wishing information upon any point in connection with their photographic work are invited to make use of this department. Address all inquiries to ELIZABETH FLINT WADE, *321 Hudson Street, Buffalo, N. Y. If a personal reply is desired, a self-addressed, stamped envelope must be enclosed.*

L. A. S.— Do not try to coat glass with gelatine. Take some of your spoiled negatives and soak them in a solution made of potassium ferricyanide and hypo till the blackened silver has been dissolved, then wash and dry your plate and you will have a glass coated evenly with gelatine at half, yes, at one tenth, the trouble of coating. Dissolve an ounce of potassium ferricyanide in eight ounces of water, and an ounce of hypo in eight ounces of water. Mix equal quantities of each and soak the plate in this until clear.

H. D. FOWLER.— Photographs to be reproduced in PHOTO-ERA should be sent to the home office at least two months before the date on which they are to appear. Prints for criticism should be sent a month before the issue of the magazine. If you wish a criticism in the May issue the print should reach the editor by April first. The print which you enclose of the intake where Seattle gets its city water is interesting as showing its location and the power of the fall, but not particularly so as a picture. Always include a bit of the sky in a landscape.

A. KASTENDIECK.— The vertical lines which appear on your negatives which you say were developed in a tank, time development, are doubtless due to the developer acting unevenly on the film during the process of development. The makers of this plate, Cramer, advise first soaking the negative in clear water before placing it in the tank. This will obviate all difficulty of this kind.

MRS. F. CASSIDY AND OTHERS.— Have you tried the P. M. C. bromide papers for enlarging? They come in five grades — thin smooth; heavy smooth; heavy rough; glossy paper and matt surface. Royal bromide also makes very beautiful enlargements.

F. W. W.— The prices paid for photographs by the illustrated papers range from two to five or ten dollars. Other pictures of the higher grade of illustrating come as high as one hundred dol-

lars. It depends on the subject, and largely on the reputation of the artist.

JAMES B.— To copy a negative from a negative, make a positive by contact-printing the same as a lantern-slide, or copy it with the copying-camera. The former is the simpler way. To block out the background of a negative, paint over it on the glass side with opaque paint, Gihon's opaque being perhaps the easiest to use. It requires care rather than skill. First work carefully around the outlines and then paint in the remaining glass with thick paint.

GEORGE T. L.— Evidently you have used a dish for developing which has been used for hypo and become impregnated with the salts. Hypo is very penetrating and glass or porcelain dishes become saturated with it after having been used for a long time. Your remedy is to buy a fresh toning-tray and use it for nothing else but toning.

BERTHA B.— It used to be the practice to save old developer and use it again, but this custom has fallen into disuse owing to the deterioration of the developer, so that one could not judge how much or how little to use. Old developer acts as a restrainer, and if not kept too long will not oxidize. The developer for platinum prints can be used repeatedly, as it does not seem to lose its strength. After developing the prints turn the developer into a bottle and, when ready to use again, decant it off until it begins to run muddy. The sediment settles at the bottom, and with care one need not filter the solution. With the sepia solution the old or used developer seems to give better results than the freshly mixed.

C. D. S.— By all means take a film-camera on your trip abroad. It is lighter to carry in itself, the films are so wrapped that they withstand the sea voyage better than the glass plates and there is no danger of the breaking of a valuable negative. One can carry a large quantity of films in a very small space. I would advise taking plenty from this side; for though they can be bought in any large city, it is wiser to supply one's self before leaving home.

SARA T.— Solutions for sensitizing fabrics can be bought ready prepared, or if you prefer you can mix them for yourself, and if you will look in the June PHOTO-ERA, 1907, you will find directions and several formulæ for sensitizing cloth.

HELEN K.— A good acid fixing-bath is made of four ounces of hyposulphite of soda, one-fourth ounce of acetone sulphite, and sixteen ounces of water. Wash plates well after fixing. Alum in the fixing-bath hardens the film and renders it less liable to scratches.

L. L. P.— The trouble with your prints made on the Eastman sepia paper is, first, that they were over-printed, and, second, that the hypo solution was too strong. The strength of the hypo should be only a grain and one-half of hypo to an ounce of water. Do not carry the printing-process farther than just to get the faint outlines of the picture. It develops up immediately and if over-printed you have muddy prints of an ugly yellow-brown like the sample which you enclose.

FRED. JEPSON.— Bottles may be cleansed with small shot, filling the bottle about half full of warm suds, putting in the shot and shaking well. Small fragments of egg-shell will also clean a bottle quickly. Adding a little washing-soda to the water helps remove the filmy appearance of the glass which certain solutions impart.

MISS S. ELLIOTT.— To mount prints in optical contact on glass, soak one ounce of gelatine in fifteen ounces of warm water, clean the glass well, put both print and glass in a tray and turn over them enough of the gelatine solution to cover them well. The liquid should first be warmed a little. Adjust the print on the glass under the solution, then lift both out together and squeegee the print to the glass to force out any possible air-bells. Glycerine in the proportion of one-half ounce to twelve or fifteen ounces of water used in the same manner will answer almost as well as the gelatine, provided one has not the latter conveniently at hand.

Print-Criticism

Address all prints for criticism, enclosing return postage at the rate of one cent for each two ounces or fraction thereof, to ELIZABETH FLINT WADE, *321 Hudson Street, Buffalo, N. Y. Prints must bear the maker's name and address, and should be accompanied by a letter, sent separately, giving full particulars of date, light, plate or film, stop, exposure, developer and printing-process.*

"A COUNTRY ROAD," C. R. M.— The point of view is not well chosen on account of the road cutting the picture quite in half. If the camera had been placed a little to the right so that the road entered the picture at an angle the effect would have been very pleasing. The location seems full of artistic possibilities, so it is worth while to try again at an earlier or later hour, when the shadows are longer, and on a day when there are clouds in the sky. A figure walking along the road in the middle-distance would help the composition very much indeed.

"THE SILENT SENTINEL," A. B. M.— This picture shows in the immediate foreground a tall trunk of a tree stripped of its bark and having a few small dead branches along one side. It stands on the slope of a hill, and the view is down the hill and through a valley which evidently extends for many miles. It would have been a very interesting picture if it had greater contrast, but the plate was evidently over-exposed. Printing on gaslight paper of the sort sensitized for contrast might give better results. Accompanying this print were three others, all interesting but over-exposed.

"GIRL READING," A. E. B.— This is a very tiny print but a very well-taken picture. It represents a girl reading and, though the back-

ground is very much broken and spotted, it does not give one an uneasy feeling to look at it. The expression of the girl, the pose and the lighting are all good. It is worth enlarging, but in doing so the background would have to be toned down somewhat, as in the larger print it would be more obtrusive.

"Bushnell Park," E. J. C.— The point of view is well chosen, the lines being specially harmonious, leading up as they do to a sort of mediæval-looking tower in the middle-distance. Exposure is correct and the mechanical finish of the print well done. The criticism would be that the sky shows no clouds whatever, which detracts from the artistic merit of the picture and shortens the perspective. The print is made with rounded corners, being printed through a mask. It would be better to leave the corners square and to mount the print on a soft colored mounting-paper instead of on the conventional card.

"The Bibliophile," J. M. R.— This is a beautifully finished and mounted picture, and represents a gentleman turning the leaves of a ponderous tome. This picture would be admirable were it not for the dark streak in the background, which rises just back of the subject's head and extends to the top of the picture, cutting it in half. The defect can be easily remedied by penciling out and lightening the shadow, making it of the same density as the wall at the right of the sitter. The hands in this picture are especially well managed, but the lighting of the face is not as good as it would have been had there been a little light on the cheek farthest away from the window. This correspondent sent several prints all beautifully finished, and some of them especially interesting, "Reading the News" being one of them. This is taken out-of-doors, and shows an elderly gentleman sitting in a chair on the lawn reading his newspaper. Unlike most pictures of this kind, the high-lights are well subdued. The background is a house, but so far away from the subject and so much out of focus that it is very pleasing in effect. "The Old House of St. Augustine" is one of the best of pictures of its kind, and is booked for our Historic Guild Collection.

"Far From the Ignoble Strife," C. B.— This is one of the most charming child studies that has found its way to the editor's table in many a day. It represents a child sitting at an upper window looking down into the street with a wistful expression on her face, that one might try a hundred times and never catch again. There is an air of absorbed attention about the whole figure, giving the impression that she is quite unconscious of her surroundings. The modeling is excellent, the shadows full of detail and the high-lights soft, and there are no abrupt divisions between lights and shadows.

Plate Speeds for Exposure-Guide on Opposite Page

Class 1/2

Lumière Sigma
Lumière Non-Halation Sigma

Class 1

Ansco Film, N. C. and Vidil
Cramer Crown
Cramer Crown Non-Halation
Cramer Instantaneous Iso
Cramer Inst. Iso Non-Halation
Cramer Isonon
Cramer Trichromatic
Defender King
Defender Ortho Inst.
Eastman N. C. Film
Ensign Film
Hammer Special Extra Fast
Imperial Special Sensitive
Imperial Orthochrome Special Sensitive
Kodoid
Magnet
Premo Film Pack
Seed Gilt Edge 27
Standard Imperial Portrait
Standard Polychrome
Stanley Regular

Class 1 1/4

Cramer Banner X
Cramer Banner X Non-Halation
Eastman Extra Rapid
Hammer Extra Fast
Hammer Extra Fast Ortho
Hammer Non-Halation
Hammer Non-Halation Ortho
Seed 26x
Seed C. Ortho
Seed L. Ortho
Seed Non-Halation
Seed Non-Halation Ortho
Standard Extra
Standard Orthonon

Class 1 1/2

Lumière Ortho A
Lumière Ortho B
Lumière Panchro C

Class 2

Cramer Medium Iso
Cramer Medium Iso Non-Halation

Class 2 1/2

Cramer Anchor
Hammer Fast
Seed 23

Class 4

Stanley Commercial

Class 5

Cramer Commercial
Defender Non-Halation Plain
Defender Non-Halation Ortho
Defender Ortho Slow
Hammer Slow
Hammer Slow Ortho

Class 8

Cramer Slow Iso
Cramer Slow Iso Non-Halation

Class 12

Defender Queen
Seed Process

Class 100

Lumière Autochrome
Lumière Red Label Slow

XUM

The Round Robin Guild Exposure-Guide For April

COMPILED BY PHIL M. RILEY

UNDER this caption a brief table of exposures will be given in each issue for the guidance of Guild members during the following month. While the figures are indicative only, they will be found approximately accurate for the assumed conditions they have been applied to. If the exposure-times given are not considered imperative, but as suggestions, possibly to be varied slightly at the discretion of the worker, these tables will prove of great benefit to all who use them.

The table below gives the exposures required by the different subjects and plates mentioned during the month of April, on any fine day between 10 A.M. and 2 P.M. when the sun is shining brightly and the lens is working at f/8, or U. S. No. 4.

Double the exposure if the sun is obscured but the light is fairly bright, or if f/11, U. S. No. 8, is used; also from 8 to 9 A.M. and 3 to 4 P.M. Treble it when the light is rather dull, and from 7 to 8 A.M. and 4 to 5 P.M. Increase it four times when there are heavy clouds and very dull light, or if f/16, U. S. No. 16, is used. For f/5.6, U. S. No. 2, give half. From 9 to 10 A.M. and 2 to 3 P.M. increase the exposure one-fourth. From 6 to 7 A.M. and 5 to 6 P.M. increase it five times.

SUBJECTS	PLATES (List on Opposite Page)											
	Class ½	Class 1	Class 1¼	Class 1½	Class 2	Class 2½	Class 4	Class 5	Class 6	Class 8	Class 12	Class 100
Studies of sky and fleecy clouds	1/1280	1/640	1/512	1/400	1/320	1/256	1/160	1/128	1/100	1/80	1/50	1/6
Open views of sea and sky; very distant landscapes; studies of rather heavy clouds	1/640	1/320	1/256	1/200	1/160	1/128	1/80	1/64	1/50	1/40	1/25	1/3
Open landscapes without foreground; open beach, harbor and shipping-scenes; yachts under sail; very light-colored objects; studies of dark clouds	1/320	1/160	1/128	1/100	1/80	1/64	1/40	1/32	1/25	1/20	1/12	2/3
Average landscapes with light foreground; river-scenes; figure-studies in the open; light-colored buildings and monuments; wet street-scenes	1/160	1/80	1/64	1/50	1/40	1/32	1/20	1/16	1/12	1/10	1/6	1 1/3
Landscapes with medium foreground; landscapes in fog or mist; buildings showing both sunny and shady sides; well-lighted street-scenes; persons, animals and moving-objects at least thirty feet away	1/80	1/40	1/32	1/25	1/20	1/16	1/10	1/8	1/6	1/5	1/3	2 2/3
Landscapes with heavy foreground; buildings or trees occupying most of the picture; brook-scenes with heavy foliage; shipping about the docks; red brick buildings and other dark objects; groups outdoors	1/40	1/20	1/16	1/12	1/10	1/8	1/5	1/4	1/3	2/5	3/5	5 1/3
Portraits outdoors in the shade; very dark near objects	1/20	1/10	1/8	1/6	1/5	1/4	2/5	1/2	3/5	4/5	1 1/5	11
Badly-lighted river-banks, ravines, glades and under the trees	1/10	1/5	1/4	1/3	2/5	1/2	4/5	1	1 1/5	1 3/5	2 2/5	21
Average indoor portraits in well-lighted room, light surroundings, big window and white reflector	3/10	3/5	3/4	1	1 1/5	1 1/2	2 2/5	3	3 3/5	4 4/5	7 1/5	64

In order to make the exposures as accurate as possible after the final multiplications, all fractions accompanying whole numbers have been allowed to remain in this table, except when the whole numbers were so large that fractions might be disregarded as negligible. In such cases approximate figures have been given. Shutters will not always give the exact exposure required, but the nearest speed may be used if it is approximately correct. When the nearest speed is too short open the diaphragm a little; when too long, close it a little. Let the exposure be a little too long rather than too short, and the more contrast there is in the subject the more it may be over-timed. Over-exposure, unless excessive, can be controlled in development, but under-exposure will not give a satisfactory negative.

XUM

THE CRUCIBLE

A MONTHLY DIGEST OF FACTS FOR PRACTICAL WORKERS

With Reviews of Foreign Progress and Investigation

Conducted by PHIL M. RILEY

Readers are encouraged to contribute their favorite methods for publication in this department Address all such communications to Phil M. Riley, 383 Boylston Street, Boston

MAKING THE MOST OF EVERY EXPOSURE

In a recent issue of *Photo-Revue* those tireless experimenters, the Messrs. Lumière, made public their new method of factorial development, which is certain to win for it many advocates among those who have hitherto eschewed this line of procedure. The method permits of correcting over-exposure and ameliorating under-exposure, and is dependent upon the variation of the time of development and the quantity of alkaline solution added to the developer according to the time of exposure. It differs from the method of Watkins in that the initial developer is very weak in alkali.

In the Watkins method a normal developer is employed, with the result that the times required for the appearance of images show but slight variations for great differences in exposure. Thus it becomes very difficult, if not impossible, in the case of over-exposure, especially if slight, to determine the exact time of first appearance of the image. Moreover, the composition of the bath being constant, the time of development presents the only means of correcting the effects of under and over-exposure, and it is impossible with this limited means of control to make the most out of every exposure.

In the Lumière method an initial developer containing only half strength of alkali is used to accentuate differences in the times of appearance of images according to the various times of exposure. The time elapsing between the application of the developer and the first appearance of the image determines the exact relative proportions of the reducer and alkali which should be present in the developer to produce the best possible result from any particular exposure; and, likewise, the exact quantity of one or the other which should be added to the initial or trial solution to produce those proportions. This information has been arrived at experimentally by the Messrs. Lumière, and, since the time of appearance varies with different brands of plates, it has been calculated for three different Lumière emulsions, the results for Sigma plates being recorded in the table below. A little careful experiment, however, would enable one to adapt the method to any brand of plates. This could be done to advantage, especially by the beginner — not only because it is possible to secure from a plate eight times over-exposed practically as much brilliance in the negative as from one which has received correct exposure, but also because of the educative value of knowing approximately the degree of over or under-exposure.

MESSRS. A. AND L. LUMIÈRE

The formula advocated by Messrs. Lumière is made up as follows:

A

Water	1000 c. c.
Pyro	30 grams
Commercial sodium bisulphite	10 c. c.

B

Water	1000 c. c.
Anhydrous sodium carbonate	35 grams
Anhydrous sodium sulphite	75 "
Potassium bromide	5 "

The normal developer contains one part of A, two parts of B and nine parts of water; but for this new method only one part each of A and B are used with nine parts of water for the trial solution.

DEVELOPMENT TABLE

Temperature 50° to 63° Fahr.

Time required for first appearance of image on Sigma plates Minutes and seconds	*Degree of Exposure*	*Solution to be added immediately after first appearance of image*	*Total time of development Minutes*
2.25 to 2.40	8 times normal	20 parts A	18
2.41 to 3.15	4 times normal	10 parts A	18
3.16 to 3.30	2 times normal	Nothing	15
3.31 to 3.50	Normal	10 parts B	12
3.51 to 4.15	½ normal	15 parts B	13
Longer	¼ normal	20 parts B	13

ENSYNA PAPER

BEGINNERS in photography will be delighted to learn that a new gaslight paper, producing the effect of P. O. P., matt or glossy, has been placed on the English market and that with it over-exposure seems to be unlikely. This is Ensyna, manufactured by Austin Edwards, in England, and to be handled, within a short time, by G. Gennert, of New York City.

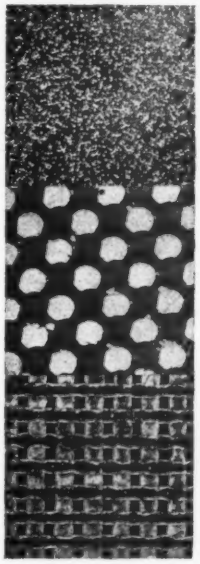
The process is exceedingly simple, calling for no toning or troublesome manipulation, and requires only five minutes to produce a finished print. The printing-time ranges from one to five seconds by daylight or twenty to sixty seconds by gaslight. There is little danger of over-exposure, since an increase of twenty to thirty times normal causes no change other than a variation of color. A beautifully rich print, having the appearance of gold or platinum toning, is always the result; there is no flashing up of the image; it builds up definitely and gradually in the developer and loses nothing in the fixing-bath.

Only the specially prepared Ensynoid developer may be used. This contains metol, but the ordinary gaslight developer is of no service, because the development of Ensyna is more physical than chemical. The silver which produces the image is carried by the coating of the paper in the form of silver phosphate; it is dissolved by ammonium sulphocyanide in the developer, and precipitated again in proportion to the degree of light-action on each portion of the image. Fixation requires thirty seconds, but two minutes final washing is sufficient, after which the print may be hung up to dry.

The same color, ranging from purplish black to warm brown or red, can be produced any number of times, and this widely varying range requires no additional manipulations. The color is controlled entirely by the exposure, and the longer it is the warmer will be the color. Whatever the tone decided upon, the finished print is ready for wet-mounting in five minutes after the paper is placed in the printing-frame. No dark-room, red or yellow light is required.

THE OMNICOLORE PLATE

WITH the new year there appeared upon the French market the Omnicolore plates of Messrs. Jougla, prepared along lines worked out by Ducos du Hauron and de Bercegol and which have been in an experimental stage for some time. *Photography and Focus* describes the plate as consisting of a very fine network of violet lines in one direction crossed by red and green lines at right angles. The violet lines average about 230 to the inch, and the red and green about 210 each, so that they can be distinguished only when the plates are examined very closely. Over this color-screen is placed the sensitive coating of gelatine, which, when treated much as other screen-plates, produces a transparency in colors. The Omnicolore is about twice as fast as the Autochrome and is much more transparent than either the Autochrome or Thames plate; but in respect to the fidelity of color-rendering and residual color in the screen the Autochrome seems to be superior. The Omnicolore reproduces colors faithfully, with the exception of green, for which the screen is not yet perfectly corrected; but in rendering the more subtle shades the Autochrome easily holds first place. Regarding residual color, the Omnicolore shows a salmon tint varying with the angle of vision; the Thames presents a similar blue tint, while the Autochrome is overcast with a nondescript olive. This latter tint, however, is more neutral than the others and less objectionable. The new plates are, of course, exposed through the back, and a special light-filter must be used on the lens. Manipulation is simple, being confined to development, reversal, redevelopment and fixing. The reproduction which follows, for which we are indebted to *Photography and Focus*, is interesting as showing the comparative structure of the screens of the three color-plates now on a practical commercial basis. At the top is the Autochrome; below, the Thames, and at the bottom the Omnicolore. All have been enlarged equally.



AUTOCHROME

THAMES

OMNICOLORE

ELIMINATING PAPER-TEXTURE

PHOTO-ENGRAVERS often smear vaseline uniformly over prints which have a pronounced texture, in order that the irregularities of surface will not reflect light. This same dodge may often be employed by the photographer when copying is to be done.

XUM

PHOTOGRAPHIC PATENTS

Abstracted by PHIL M. RILEY

Printed copies of patents are furnished by the United States Patent Office for five cents each Address The Commissioner of Patents, Washington, D. C.

January 19, 1909

910,052. FLAT-FORM PHOTOGRAPHIC FILM-PACKAGE. ALEXANDER J. FINKLE, Williamsburg, N. Y.

An improvement upon the film-pack patented May 19, 1903, by C. E. Hutchings and J. A. Robertson, No. 728,718. Instead of one envelope into which all the films are pulled after exposure, each film has a separate envelope with a flap, so that any one may be removed from the package and the flap turned over and sealed, giving protection from the light until it is desired to develop it. The films may also be kept in these envelopes after development. Each film also has a protecting cover of black paper to prevent accidental fogging or exposure while handling the camera. This is pulled away before exposure by a tab similar to that of the backing-paper on which the film is mounted.

910,122. AUTOMATIC PHOTOGRAPHIC PRINTER. WILLIAM FITTERLING, Palisades, Col.

This device consists of a light-box within which is located an incandescent lamp which furnishes the light for printing. In line with the lamp is a circular opening in one side of the box, and over this works a shutter which is automatically held open for any duration of time, depending upon the adjustment of a turning-device operated by a clock-work motor. The printing-frame, holding the negative and sensitive paper, is held outside the printer and in line with the light-opening by a suitable adjustable carrier.

910,230. PHOTO-EXPOSURE METER. SEDGWICK PRATT, Pasadena, Cal.

A compact meter of the revolving disk type which requires no sensitive paper, but depends upon the intersection of lines having a predetermined relation to each other and to numbered scales. Its chief advantage is that it is adapted to use in all latitudes. It also serves several purposes other than that of calculating photographic exposures. For instance, the altitude of the sun may be found in any latitude; likewise, the mean time of sunrise and sunset, and many other bits of information. It is also possible to find the correct exposure for any sort of photographic work without knowing either latitude or time of day.

910,322. PHOTOGRAPHIC ENLARGING-APPARATUS. MAX SCHÜLTZE, Berlin, Germany.

The chief feature of this patent is an actinometer built into an enlarging-camera adjacent to the lens and between it and the negative-carrier, which does away with the necessity of making trial exposures on test-strips. Being constructed much like a tiny plate-holder, the actinometer is light-tight yet accessible from the outside. The sensitive paper is inserted through a slot, a protecting-slide is withdrawn and light from the negative shines through a small opening onto the paper. The intensity of light which reaches this actinometer is always proportional to that projected through the lens onto the bromide paper, so that a standard tint may be adopted which will indicate correct exposure for a normal negative and a certain brand of bromide paper. To compensate for different ratios of enlargement or papers of different degrees of sensitiveness, diaphragms of various sizes may be provided in the lens, or slides made of more or less transparent material may be placed over the actinometer.

January 26, 1909

910,750. CAMERA. BERTRAM O. WALKER, Tacoma, Wash.

A camera-back for making several pictures on one plate by means of an exposure-opening in a horizontally movable slide which may be passed through a guideway from either side so that the exposure-opening may be moved across the top of the plate, then reversed and moved across the bottom.

910,832. BLUE-PRINTING MACHINE. CHARLES DE LUKACSEVICS, New York City.

A machine for making blue-print copies of sketches and plans on a large scale commercially; it may also be used for printing photographs from film negatives. Mercury vapor lamps are used, and a fan and other means are provided to secure a circulation of air through the lamp-enclosure for cooling-purposes. The transparencies and printing-sheets are carried through the machine by endless belts which pass along the surface of a glass partition, on the other side of which are located the lamps. By varying the speed different depths of printing may be obtained, or different densities of the transparency may be compensated for. The apparatus provides for simultaneous printing both above and below the lamps, and at different rates of speed, if desired.

910,990. METHOD OF PRODUCING PHOTOGRAPHIC REPRESENTATIONS OF STRUCTURAL DESIGNS. CHARLES CLEMENTS, Boston, Mass.

This patent covers a method of producing representations of structural de igns intended to convey to the average mind an adequate idea of the texture, grain or other superficial characteristics of the materials to be used in the finished structure. It consists in drawing the design as usual, cutting away portions of the paper within the outline of the design, arranging behind the resulting openings surfaces presenting the natural appearance of the material to be used in the finished structure, the details being of exaggerated proportion in relation to the dimensions of the design, and finally photographing the composite surface so formed.

911,001. FOCUSING-ATTACHMENT FOR CAMERAS. W. F. FOLMER, Rochester, N. Y. Assignor by mesne assignments to Eastman Kodak Co., Rochester, N. Y.

The cut shows in open position a folding camera having a stationary front in which the lens is recessed and a sliding back carrying the ground-glass 19, on which the image is to be focused. This back is pivoted for both vertical and horizontal swings. For the sake of compactness in folding the focusing-mechanism 31 is hinged at 23. A clamping-screw 37 holds this mechanism in place on the grooved track 8 after an approximate focus has been obtained by drawing out the movable back 11, but still per-

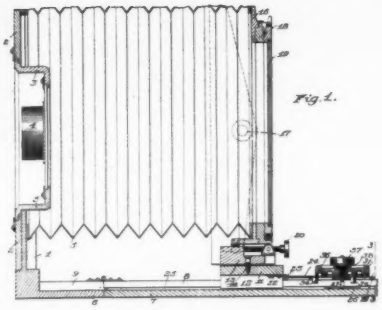
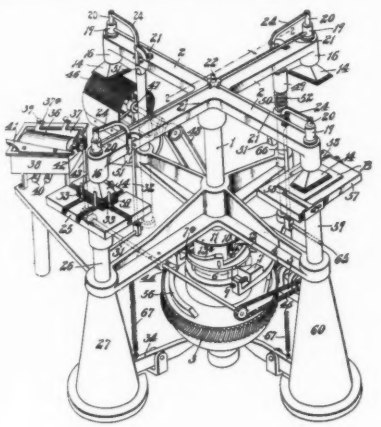


Fig. 1.

mits the focusing-knob 31 to be turned. On the under side of this knob is cut a spiral cam-slot 37, in which slides the stud 36 on the hinged tongue 24. It will thus be seen that by revolving the knob 31 the ground-glass 19 is made to advance or recede, as desired, to bring the image into exact focus. The sensitiveness of the cam mechanism with respect to fine focusing may be developed to any desired degree by regulating the radial increase per revolution in the form of the slot.

911,070. MACHINE FOR MOUNTING PHOTO-PRINTS AND SIMILAR ARTICLES. J. Renz, St. Louis, Mo.

The machine comprises an intermittently moving carrier 1 with arms 2, provided with pick-up devices 14, in which a suction is created by a suitable means so as to remove photo-prints from a pile A and carry them around to the mounting-table 57; rollers 36 and 46 for applying and partially drying glue on each print as the carrier-arms revolve step by step, a quarter revolution at a time; and means for pressing the prints upon a card-mount or other object B. As a result of the step-by-step movement produced by a cam-and-pin mechanism which automatically connects the shaft 1 and gear 3 and then disconnects them after the shaft has made a quarter revolution, the pick-up devices 14 are progressively brought into alignment. first, with the table 25, carrying the pile of prints; then with the glue-coating roller 36; next with the drying-roller 46, and finally with the table 57, on which the card-mount is placed. Each time the carrier-arms come to rest the table 25 moves upward to present a print to the pick-up device above, and the table 57 also moves upward to press the card-mount against a print held by the pick-up device above it, the operator feeding the mounts onto the table and removing them after the prints are attached.



February 9, 1909

911,710. KINEMATOGRAPH APPARATUS. Robert A. Fauconnet, Paris, France.

This machine provides an ingenious method of taking and projecting moving-pictures by means of flat plates, each of which carries about one hundred and fifty images photographed serially in rows, one row above another. By adequate gear-driven mechanism the plates are brought forward as required, each image is fed across the projection-aperture in serial order and the plates are dropped down to a carrier which places them in a container provided for that purpose.

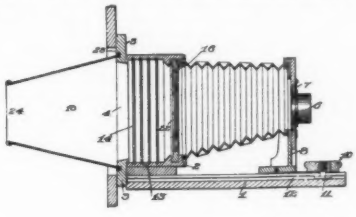
912,137. KINETOSCOPE. Carl J. Lang, Olean, N. Y.

A machine for the projection of moving-pictures in which are several improvements. Among them may be mentioned a vertically adjustable frame by means of which the film may be brought to proper position with respect to the aperture-plate; a friction-clutch for taking up the film on the receiving-reel, which gives the proper tension and allows slipping when necessary to avoid breaking the film; a means by which the tension and position of the presser-bars may be regulated, and a revolving-shutter and cut-out plate, rotating in opposite directions, which throw shadows in such a way that flickering of the picture on the screen is prevented.

February 16, 1909

912,299. PROJECTION APPARATUS. [William F. Folmer, Rochester, N. Y. Assignor to Eastman Kodak Co., Rochester, N. Y.

As shown by the sectional drawing, this apparatus is an enlarging-camera of the ordinary type, except that the necessity for condensing-lenses has been done away with by a reflecting light-hood 18 back of the diffusion-plates 14, having an opening 24 for the introduction of light, such as the electric arc. The inner walls of the hood, constructed of sheet metal and rendered reflective by a white coating, are so proportioned and arranged that the reflected light strikes the diffusion-plates, and hence the negative, at the same points as do the weaker direct marginal rays. The



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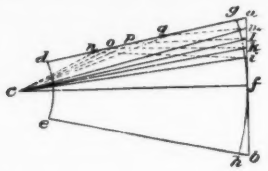
latter are thus reinforced to a strength equaling the intensity of the substantially axial rays traveling a shorter distance. This is clearly shown by the second drawing.

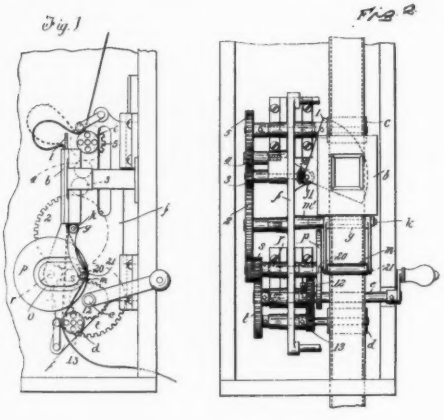


912,352. OBJECTIVE. WALTHER ZSCHOKKE, Steglitz, Germany. Assignor to Optische Anstalt C. P. Goerz Aktiengesellschaft.

A four-lens objective built up of two uncorrected halves, each comprising a positive and negative lens separated by an air-space having the form of a positive meniscus. Great effective area and a very good state of correction for chromatic and spherical aberration are secured by making the refractive power of the negative lens in each half smaller, or equal to but not greater, than the refractive power of the positive lens, and also by making the focal length of one half at least double the focal length of the other.

912,365. KINEMATOGRAPH. HARRY JAMIESON CRUDGE, Quebec, Canada.

It is the object of this invention to provide a means of intermittently moving the film past the lens, adapted to act gently upon the film, and allow it to dwell for a brief period each time a picture arrives in correct position opposite the

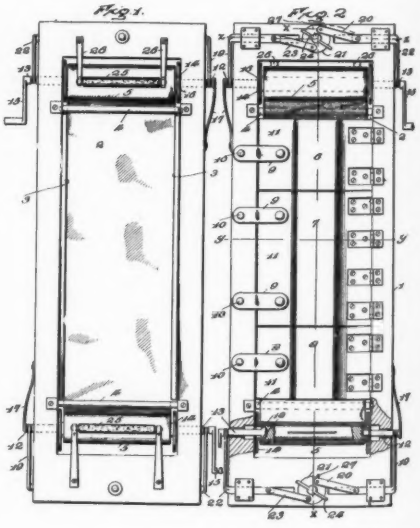


lens. The mechanism consists of a furcated oscillatory arm *g* pivoted at *k* and having a roller *m* mounted in the ends of its prongs. This arm is oscillated by a cam-groove *o* cut in a disk *p* and operated by the spur-pinion *s*. This pinion forms part of a train of gears connecting the driving-shaft to the whole mechanism, the members being of such proportions that two rotations of the feed-drum *c* and take-up drum *d* are secured for one of the driving-shaft *e* and four beats of the arm *g*. The cam-groove is shown clearly in Fig. 1, and is in the form of an oval with flat sides and semicircular ends, one of which latter is concentric to the disk and, consequently, causes the arm to dwell while such concentric portion is being traversed by the trundle-roll 20, the film remaining stationary during that interval and also during the time the arm takes to return from the film to the said dwell in the cam. While the film is thus remaining stationary the shutter will be out of the line of the lens, and the required exposure thus made.

912,524. PRINTING-FRAME. NEWTON H. BAIRD, Elizabeth, Col.

After a roll of film has been exposed and developed it may be printed by fitting the roll between the spindles 12 and 13 at one end of the frame and drawing a length of the film from the roll and attaching the end to the spool at the opposite end of the frame. The sensitized paper is placed upon the film and held in place by closing the doors, 6, 7 and 9. As the printing progresses, the film may be drawn from one roll or spool and wound upon the other by turning the crank 15. The film may be moved backward or forward by turning either one of the two spools or rolls. It is further noted that while the frame is particularly designed for printing from a roll of films, nevertheless it may be advantageously used for printing from cuts or single films.

The roll 25 prevents unwinding of the film should the latter, from any cause, become loosened. The spring 17 serves to press both spindles 12 and 13 inward through the intermediate connections 19, 22, 20, 23 and 21, thereby insuring the firm gripping of the spool. A stop 27 is adapted to engage the thumb-piece 24 and limit the movement of the same in one direction so as to hold the spindles 12 and 13 separate when it is required to remove a roll or place a new roll in position.



NOTES AND NEWS

Announcements and Reports of Club and Association Meetings, Exhibitions and Conventions are solicited for publication

MOVING-PICTURES CENSORED

THE closing of moving-picture shows by the local authorities of cities throughout the country goes on apace. In some cities no films may be projected unless approved by the censor. All this is very praiseworthy so far as the moral side of the question is concerned; but how about the technical side? It is a pity that this cannot be approved, also. If only the photographer, more especially, the amateur — as he has better opportunities than the professional — could bring to bear his artistic and technical knowledge and personal influence on this important question, much practical and permanent good could be effected. Cinematography would then be raised from the slough of degradation into which it has fallen — all due to the greed and indifference of the purveyors of this form of entertainment.

PIONEER ARTIST DIES

CHARLES R. SAVAGE, the pioneer photographer of Utah, died in February, at his home in Salt Lake City. For more than half a century he was a leading photographer of the West, having joined a party of Mormon immigrants in the early fifties and tramped across the plains with an ox-train from Philadelphia, where he had been working in a studio. Since that time he has been closely, though not prominently, connected with the Mormon Church, but as a photographer his name is more widely known. His portrait studio in Salt Lake City was sought by most of the historical personages of the West, while his early landscape work, particularly in his capacity of official photographer of the Union Pacific and Rio Grande Railroads, is still highly prized for its scenic value. The loss of Mr. Savage's influence for good in politics and his generosity toward the old and needy will be deeply felt. He is survived by ten children.

P. P. S. OF N. Y.

THE coming convention of this society, to be held in the Metropolitan Life Insurance Building, New York City, April 7, 8 and 9, promises to be better than in previous years. With commendable sagacity it has been decided to open the exhibition of pictures to the press and public. Certainly such a course gives prominence to any society, dignifies photography as an art and impresses the importance of the profession upon the public. Practical demonstrations will be among the chief features of interest, especially as they will be conducted by such well-known persons as Mrs. Käsebier and Messrs. Core, Harris, Puffer, Hoyt, Pierce, Phillips and others not yet announced.

CONGRESS OF APPLIED CHEMISTRY

THE Seventh International Congress of Applied Chemistry will meet in London, from May 27 to June 2, 1909. This is the first time in the history of the Congress that it has ever convened in an English-speaking country. It is to be held under the patronage of His Majesty, the King, and vice-patronage of His Royal Highness, the Prince of Wales. The President of Honor is Sir Henry Roscoe, and the Active President, Sir William Ramsay. Mr. Wm. McNab is General Secretary, and Messrs. Thos. Tyrer and C. Wightman are Treasurers. Dr. Harvey W. Wiley, of Washington, D. C., has been appointed chairman of the American Committee.

The Congress is divided into eleven sections, Section 9 being Photographic Chemistry. The English president is Sir W. de W. Abney, and the chairman of the American section is L. H. Baekeland, Yonkers, N. Y.

American contributors are invited to send papers on the subject of personal research-work in photographic chemistry, or any new contribution relative to the history of the development of the photo-chemical industry of the United States. The manuscripts can be addressed directly to L. H. Baekeland, Yonkers, N. Y.; and in case the author does not desire to read the paper himself, Dr. Baekeland will be pleased to read it as his representative.

The papers eligible for printing before the Congress must be received not later than two months before the date of the meeting, and the authors of such papers are requested to supply a short abstract of the paper with the original manuscript.

CAMERA CLUB OF NEW YORK

Two of the delightful entertainments enjoyed by the club and its friends during February were furnished by Mr. H. Snowden Ward, of London, England, and Mr. E. S. Curtis, of Seattle, Wash. Mr. Ward delivered his famous illustrated lecture "Canterbury Pilgrimages," already referred to in these pages, which attracted a large and fashionable audience. Mr. Curtis described his great work in preserving by means of the camera the physical and pictorial aspects of the American Indian, also filling the hall to its utmost capacity. The print-exhibition consisted of the prize and other successful pictures of the Sixth Annual Contest of PHOTO-ERA — over two hundred in number — February 15 to March 13.

Forget the past. Live in the present. Trust the future.

PHOTOGRAPHY IN SWITZERLAND

THERE is probably no more attractive field for pictorial photography in the world than Switzerland. A large number of workers, including many professionals, have signified their intention to include Switzerland in their itinerary this summer, either on the way to or from the Dresden Exposition. The editor has photographed considerably in Europe, and described one of his photographic tours on the continent in a series of illustrated articles in PHOTO-ERA from January to October, 1906, including many items of practical interest to the camerist. Any of our readers intending to visit Switzerland this summer, whether in connection with or independent of the Dresden Exposition, may have a copy of each of the May and June issues of that year at 15 cents each, post-paid, until the supply of these back numbers is exhausted. These cover the most picturesque portions of Switzerland, and include numerous illustrations from original photographs by the editor. The July issue of that year is devoted to the Italian Lakes (Lugano, Maggiore and Como), although portions of the first two belong to Switzerland. There are many persons who regard Swiss scenery as the most beautiful on earth, and do not fail to enjoy it, year after year. Switzerland certainly will be a favorite resort of photographers this season.

NUREMBERG

The Craftsman for February, exceptionally attractive to art-lovers, contains a well-written and illustrated article on Nuremberg, the picturesque and historically-interesting city of Germany. Visitors to the Dresden Photographic Exposition, this summer, will doubtless assemble in swarms in the old city of Nuremberg, ready to snap-shot its hundreds of interesting objects, in which event they will find the above-mentioned article of great assistance.

P. A. OF W.

A MEETING of the Executive Board of the Photographers' Association of Wisconsin was held at Appleton, Jan. 4, 1909, for the purpose of arranging and planning for the Appleton Convention, to be held July 6, 7, 8 and 9. This is the first time this association has ever been held outside of Milwaukee in thirteen years, and the officers are planning some new features, instructive as well as entertaining.

THE INDIANA ASSOCIATION

THE members of the Indiana Association of Photographers will hold their next yearly convention at the home of the Daguerre Memorial Institute, at Winona Lake, Ind., July 5, 6, 7, 8 and 9, 1909. The Executive Committee declares that this year's convention shall be conducted on a plan different from previous conventions, and has prepared an interesting and instructive program, including the services of Mr. W. S. Lively, president of the Southern School of Photography, McMinnville, Tenn.

VISITING PARIS

CAMERISTS planning to visit the French metropolis this summer may be interested to know of a first-class *pension*, which is a refined form of an American boarding-house, but without any of its disagreeable features. Style, fees, etc., of the hotel service are here absent. The publisher, therefore, takes pleasure in recommending the pension of Mme. Louise Mueller, 10 rue Châteaubriand, Champs-Elysées, Paris. The price, *tout compris*, is ten francs (nearly $2.00) per day. Full information will be gladly furnished by Professor C. P. Lebon, care of English High School, Boston, U. S. A.

PORTLAND CAMERA CLUB

THIS enterprising organization adopted a new custom during the past winter, which, in our opinion, would be beneficial to almost any camera club needing new members and young blood. For several months there have been weekly demonstrations by the best workers of the club, intended to cover in a comprehensive yet simple way the whole subject of ordinary photography, from exposing and developing the plate or film to the making of the finished print. To these lectures and demonstrations were invited all men or women, whether members of the club or not, who were interested in pictorial photography. Not only were these instructive talks of great benefit to the outsider, but they served to stimulate his ambition to do better work, to make him acquainted with the club and its members and to realize the benefits of being a member.

We feel sure that this action on the part of the Portland Camera Club will be of benefit, and that it points the way to other clubs in which interest is on the decline. Where such a condition exists it is usually because nothing of real benefit is provided for its members. No camera club worthy of the name can long exist which does not have weekly meetings; and the more informal they are the better. Informality is conducive to a better acquaintance among members, good fellowship and a club spirit. Print-criticism evenings, when each member brings one of his most recent prints for friendly discussion, are of the utmost benefit. This broadens the views of each worker, gives him the average of the club's opinion of his results and helps him to improve them. Better still, it reduces the amount of solitary picture-making, and finally tends to give the work of each member a club individuality as well as his own. Several clubs might be mentioned as examples of this, and in each case it is noticeable that the club spirit is very keen, the club work as a whole far above the ordinary and the name of the club itself a synonym for pictorial photography of a certain characteristic style. All this, however, has to do with coöperation among the members themselves. Our present suggestion is that more camera clubs do something for the benefit of outsiders. It is sure to result in increased membership and more enthusiasm among those already within the fold.

POSTAL PHOTOGRAPHIC CLUB

THIS admirable body of workers — the pioneer of American portfolio societies — has begun the new year very propitiously. Its membership includes some of the most eminent of American pictorialists, and the amount of combined pleasure, instruction and fraternal feeling it offers is gratifying to contemplate. The officers for 1909 are as follows: president, Charles E. Fairman; secretary and treasurer, G. A. Brandt, both of Washington, D. C.

P. A. OF N. E.

THE Executive Committee of the P. A. of N. E. held its final meeting of the year Dec. 21, 1908, President F. A. Place in the chair and the full board of officers present.

The books of the secretary and treasurer were audited and found correct. They show a paid membership of 443 for 1908, with a net profit of $471.40, making a fund of $2,290.33 in the treasury — certainly a creditable showing.

The American Federation of Photographic Societies

An organization for the advancement of pictorial photography encouragement of pictorial workers, and the development of new talent.

OFFICIAL ORGAN: PHOTO-ERA

President: F. M. TUCKERMAN, 1106 Railway Exchange, Chicago Ill.
Vice-President: R. E. WEEKS, 166 Lake Street, Chicago, Ill.
Secretary: CLARENCE B. HALE, 215 Jackson Boulevard. Chicago, Ill.
Treasurer: GEORGE C. ELMBERGER, 305 Lee Avenue, Chicago, Ill.
Historian: WM. A. RHEINHEIMER, 1222 Clara Avenue, St. Louis, Mo.

THE Fifth American Photographic Salon was exhibited in the Galleries of the Carnegie Institute in Pittsburgh, January 1 to 15, under the auspices of the Pen, Pencil and Camera Club of that city. The exhibit attracted much favorable attention, the attendance being large and the local newspapers devoting much space to reproductions of the pictures.

From there the Salon was sent to Toledo, where it was exhibited in the Galleries of the Toledo Museum of Art, February 16 to March 4, under the auspices of the Toledo Camera Club.

It was next shown by the Missouri Camera Club in the gallery of the St. Louis Artists' Guild, March 15 to 19 inclusive.

From St. Louis it went to Racine, Wis., where it was exhibited March 25 to 30 by the Pictorial Workers, a club which has just taken membership in the Federation.

It will next appear in the Art Institute of Chicago, under the auspices of the Chicago Camera Club, April 6 to May 2, going thence to Indianapolis for exhibition the balance of May in the Art Institute there.

Efforts are being made to arrange to send the Salon to the Pacific coast for exhibition by several of the flourishing clubs there, during the summer months.

The Buffalo Camera Club has joined the ranks of the Federation, coming in for this year as a Sustaining Club Member.

CHICAGO CAMERA CLUB

THE Chicago Camera Club has been offering its members an exceptionally fine program this year, the January meetings being devoted to a demonstration of combination printing by Geo. C. Elmberger, an exhibit of lantern-slides made by the Wisconsin Camera Club, and a demonstration of the making of enlarged negatives by Mr. Elmberger.

The February dates were filled by Mr. O'Neill, staff photographer of *The Tribune*, who gave a very enjoyable talk on "The New Orleans Mardi Gras," illustrated by a set of slides which combined considerable art with the "snap" and interest necessary in newspaper work; by Mr. Schrempf, who showed his methods of retouching prints, accompanying his demonstration with a running fire of comment on art and entertaining reminiscences; by Mr. Doubleday, Western Manager of Doubleday, Page & Co., who talked on photography as applied to modern magazine-making, illustrating his remarks with a large number of colored plates and large-sized autochromes; by Eugene R. Hutchinson, on "What Photography Means to Me," illustrated by a very fine collection of his portrait-work.

The exhibits on the walls during this time have included collections from the Photo-Pictorialists of Buffalo, the Portland (Me.) Camera Club, Boston Camera Club and Orange Camera Club — all members of the Camera Club Print Interchange — as well as exhibits by the home club, including prints returned from Turin, Italy.

TOLEDO CAMERA CLUB

AT the February meeting of the Toledo, O., Camera Club the officers of the past year were reëlected. The Fifth Annual Salon of the club was held together with the Fifth American Salon, and both met with success. In the awarding of prizes, J. F. Jones received the Woolson Loving-Cup for the best print and also received a pair of condensing-lenses for the best collection. C. C. Taylor received a 5 x 7 developing-tank for the second best print, and M. W. Chapin took third prize. There were ten honorable mentions distributed between the three names above and Messrs. Heimerdinger, Beatty, Lempert, Miller and Brownson.

The Fifth Salon is being viewed by large crowds each day, and is creating much favorable comment both from the press and public. It is far ahead of last year in point of merit. It is particularly free from the gaudy, the freak and the sensational, and it is built on lines that tend to give such collections a permanency and standing that photography deserves. It goes to St. Louis in March.

XUM

BOOK REVIEWS

PHOTOGRAMS OF THE YEAR 1908. Profusely illustrated. Price, cloth, $1.50; paper, $1.00. Postage free. Dawbarn and Ward, London, Tennant and Ward, New York.

No more interesting review of the progress of pictorial photography comes to us than "Photograms of the Year," and the present edition is no exception. The illustrations are, as hitherto, well chosen, for the most part, although not of such great beauty as those published in the previous volume; the reproductions are of good quality as usual, but the presswork, unfortunately, does not seem to be equal to that of the 1907 issue.

Excellent reviews are provided of the two greater English exhibitions, as well as articles dealing with pictorial progress in Germany, Austria, Canada, South Africa, Australia and Spain. The American reader, however, will be disappointed to find that no section of the letterpress is devoted to photography in the United States. Can it be that this great country is artistically so unimportant? It is true that many prominent American camerists are represented pictorially, and reference to their work is made in the text; but this is done for the most part only in the case of American exhibitors who contributed to English exhibitions, and the result is that several of our most promising pictorialists are conspicuous by their absence. As describing the 1908 issue, the title "Photograms of the Year" seems to convey rather too all-inclusive an inference.

DEUTSCHER CAMERA-ALMANACH. A year-book of cotemporary photography. Fifth volume for the year 1908. Founded and edited by Fritz Löscher and completed by Otto Ewel. Price, paper, $1.25; cloth, $1.75. Imported and sold in this country by American Photography, 6 Beacon St., Boston, Mass.

We welcome this interesting German annual more heartily than ever, but with a tinge of regret because of the death of its founder, Fritz Löscher, last August. The book endeavors to represent the pictorial activity of the year just past, but is devoted primarily to the artistic progress in Germany, as is evidenced by the number of illustrations, all of which are of a high technical character. Conspicuous in this respect is the portrait of J. C. S. Mummery, president of the Royal Photographic Society, by Furley Lewis, London. The volume contains three plates, fifty-four full-page prints and over one hundred pictures distributed throughout the text; also about twenty-five well-written articles on various photographic topics, including an essay on color-photography by Hübl, "Interpretation of Alpine Scenery," by Dr. Kohfahl, "The Sky in the Landscape," "The Oil-Color Pigment-Process," by Demachy. There is, also, an index of amateur photographic societies in the German Empire. The volume appeals to every intelligent worker, but more especially to our German readers.

PARIS, THE BEAUTIFUL, by Lilian Whiting. 26 illustrations in half-tone. Crown 8vo. Cloth, gilt top, in box. Price, $2.00 net. Little, Brown & Co., Boston.

The author, a gifted newspaper-correspondent and magazine-writer of high reputation, has passed much of her life abroad in search of literary material, and is esteemed as a profound student and accurate observer. This is apparent in her volume on Paris, in which city the reviewer met her several years ago — ardently admiring the genius of Rodin and others of the advanced French school of art. Possessed of deep appreciation of the achievements of French art and science, Miss Whiting has recorded, with scintillating eloquence, her individual impressions of progress in art, science and literature as exemplified in the great museums and institutions of Paris. Like most writers, however, Miss Whiting is obscure when she attempts to explain the origin and character of color-photography. This lack of perspicuity, however, will not be apparent in the next revised edition now being prepared.

Her style is clear, succinct and direct, in spite of her glowing enthusiasm for the beauties of the French capital, as the following extract will show: "The very atmosphere of Paris is fascination that inspires perpetual record in pictorial or literary expression. To stand again in La Sainte Chapelle, in the incomparable light of the great rose-window, with a new realization of the strange and superstitious mysticism of Louis XI; to linger in the Panthéon and recall the wonderful story of Geneviève, the patron-saint of Paris, whose marvelous history is depicted on the walls by the master-hand of Puvis de Chavannes in his series of decorative paintings; to loiter in the gardens of the Tuileries, where statues gleam whitely amidst the glow of scarlet geraniums in the great vases, and the vista down the broad avenue of the Champs-Élysées is framed in the stately Arc de Triomphe de l'Etoile; to renew acquaintance with cotemporary French art through the two salons in the splendid galleries of the Grand Palais — in all these experiences one invites the joy of beauty."

Although not a guide-book, in the ordinary sense, Miss Whiting's latest work forms a delightful preparation for the enjoyment of the incomparable attractions of the most beautiful city on earth.

A NEW AND SIMPLE METHOD OF LIGHTING IN PHOTOGRAPHY BY DAYLIGHT AND ARTIFICIAL LIGHT. A brochure by C. Klary, Paris, France. Price, English edition, post-paid, $1.60.

This work, in pamphlet form (6 x 9 inches) and brief, is unquestionably a valuable and practical treatise on the subject of portrait-lighting with which every practitioner should be familiar. The method is clearly explained, aided by a goodly number of beautifully-executed illustrations of portraits and diagrams.

A MOTOR-FLIGHT THROUGH FRANCE, by Edith Wharton. Profusely illustrated. Cloth, $2.00 net. Charles Scribner's Sons, New York.

To the tourist fond of motoring this admirable volume must make an irresistible appeal. The author is complete mistress of her subject and brilliantly equipped for the task undertaken. She has produced a work which for profound appreciation of subject-matter, accuracy and perspicuity of critical analysis and charm and beauty of style, deserves to be ranked with similar works by Gautier and De Amicis. The joys and advantages of traveling in a motor-car as experienced on this thoroughly delightful tour through *la belle France* are mentioned but sparingly, yet will cause the blood of every automobilist to tingle with pleasure and inspire him to emulate the author's example.

The illustrations, largely architectural subjects, are printed in half-tone and, what is most unusual in travel-books, are from excellent, high-class photographic prints and superbly reproduced.

THROUGH THE GATES OF THE NETHERLANDS, by Mary E. Waller. Copious illustrations from old pictures and prints. $1.50 net. Little, Brown & Co., Boston.

A descriptive narrative of a loving couple full of youthful ardor and an irrepressible longing to do Holland in their own way. To this end they keep house, for several months, in a furnished villa at Scheveningen, whence they make several delightful excursions into the heart of Holland by means of a Dutch river-boat hired for the purpose. They manage to see much that is not visible to the ordinary tourist — the life of the people, quaint scenes and rare sights. Now and then the faithful craft is exchanged for a train, and thus the big cities are also visited, with their great picture-galleries, churches and palaces. The author has delved much in picture-lore and has decided (favorable) opinions of Dutch art, which are well worth the reading. The volume is intensely interesting from start to finish, and forms an excellent preparation for a visit, however brief, to the "brave little land."

THE ART OF THE NETHERLANDS GALLERIES, by David C. Preyer. Large 12mo. Profusely illustrated with full-page plates in duogravure. Price, $2.00 net. L. C. Page & Co., Boston.

This is a complete history of Dutch art from its earliest inception to the youngest men of the present day, the first that has appeared in English. It is a task nobly achieved. The main divisions are the art-galleries of Holland; Before Rembrandt; Rembrandt; His Cotemporaries; the Portrait and Figure Painters; The Genre, Landscape, Animal, Still-Life and Marine Painters; The XIX and XX Centuries' Dutch Painters; Walks through the Galleries of Amsterdam, The Hague, Haarlem, Leyden, Utrecht and Rotterdam. The author, with commendable wisdom, has described the art of the Netherlands along the historical line, and spoken separately of the men who created this art, and always with impeccable accuracy — a feature which will be at once appreciated. Lack of space forbids reference to other admirable traits of the book, except to state that, once perused, it will be treasured as an invaluable reference-book on Dutch art by the art-student, the picture-lover, the collector and the connoisseur. It should be the *vade mecum* of every visitor to Holland this summer.

A NEW CLUB

A NEW camera club has been organized at Peterboro, Ont., Canada; and, considering the short time it has been in existence, it has got to work in earnest. Already demonstrations in the "Art of Negative Making," "Analytical Composition of Sodium Salts," "Printing and Developing of Velox Papers," "Obtaining Sepia Tones on Sepia Papers" have been given. Papers have been read on "The Dark-room" and "Photography, an Aid to Surveyors and Surveying." The program for the balance of the winter includes "Pyro Developing," "Rytol Developing," "Tank Developing" and "Lantern-Slide Making." All are practical demonstrations. Other features are also expected. An exhibition is being arranged for some time in April. Other features are promised which will add to its already instructive and interesting program. The officers are: honorary president, His Worship Mayor Rush; president, Dr. J. A. Moyan; first vice-president, Mr. R. S. Rose; second vice-president, Mrs. A. McCarthy; secretary-treasurer, Mr. N. A. Howard-Moore (191 King St., Peterboro); Committee, A. W. Patterson, A. Rogers, J. A. Brightman, R. Picor, J. A. Deslish and James English.

STRAUSS AND STEIN VISIT THE HUB

FEELING the need of a little diversion of the right kind, Julius C. Strauss, the brilliant portraitist of St. Louis, and his brother artist Simon L. Stein, of Milwaukee, journeyed to Boston, where they were the guests of John H. Garo and H. H. Pierce. The hosts, both artists of the first rank, assisted by a number of local brother artists, did their utmost to entertain their eminent guests, and are said to have succeeded most brilliantly. In his letter to Mr. Garo, written soon after his return to St. Louis, Mr. Strauss expressed his appreciation of the hospitality shown him on his visit to the Hub, concluding that he had had the best time of his life.

FOR ONLY A POSTAL

To any *professional* photographer, whether residing in the United States, its colonies or Canada, we will send, upon request by postal or otherwise, a post-paid sample of something useful in his business. Please address Advertising-Department, PHOTO-ERA, 383 Boylston St., Boston, Mass.

Too many follow the rule of gold under the impression they are following the Golden Rule.

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WITH THE TRADE

THE PHOTO-ERA TOUR THROUGH EUROPE

MANY of our readers will remember the PHOTO-ERA Tour described and illustrated in this magazine March to October, 1906. The trip appears to have made a deep impression upon many of our friends, and, at their suggestion, an attractive itinerary has been arranged for a party of camerists and their friends, for this summer, in connection with their visit to the Dresden International Photographic Exposition.

The object of the tour is to give the camerist an opportunity to photograph the rarest gems of beauty in the old world.

The party sails June 21 from New York, and will visit Rotterdam, The Hague, Haarlem, Amsterdam, Cologne, Coblenz, The Rhine, Mayence, Heidelberg, Frankfort, DRESDEN, Nuremberg, Rothenburg, Munich, Innsbruck, Venice, Milan, Como, Bellaggio, Lugano, Palanza, Flüelen, Lucerne, Brienz, Interlaken, Thun, Berne, Basel, Paris and Boulogne, with extension to England.

The trip has the endorsement of the editor, who may join the tour. All persons interested should lose no time in communicating with the Boston Travel Society, 420 Boylston St., Boston, as the party is a select one and positively limited in number.

THE STEINHEIL LENSES

THE attention of every professional portraitist is invited to Steinheil & Sons' new and remarkable Unifocal lens — working-aperture F 4.5 — having great covering-power, brilliant illumination and superb definition. Steinheil's well-known Othostigmat lenses fit all Kodaks and hand-cameras, and are great favorites. Steinheil & Sons, of Munich, Germany, is one of the oldest optical firms in existence, and famous for the perfection of its productions. It is fortunate in being represented in the United States by so capable, honorable and enterprising a firm as Herbert & Huesgen, 311 Madison Ave., New York City.

A STRONG TESTIMONIAL

THE Berlin Aniline Works is to be congratulated upon its ability to procure the endorsement, in favor of Agfa Pyro, of so eminent a photographer and expert technician as John H. Garo, of Boston, U. S. A. Every professional photographer is familiar with the conspicuous ability of this artist; besides, PHOTO-ERA has been extremely fortunate in being able to present to its readers, for many years past, representative specimens of his strong and attractive portraiture.

THE AMERICAN INDIAN

NOW that we are brought face to face with the fact that the latest of the early settlers of American soil are rapidly dying out, the utmost interest is being evinced in their history, customs and physical aspect. One of the largest of the remaining native Indian tribes is the Navajo. It has enjoyed the attention of many a camerist, but by none more successfully than Frederick I. Monsen, who has depicted him with Kodak and pen in his delightful little sketch, "With a Kodak in the Land of the Navajo." Those who are interested may procure a copy for the mere asking on application to the Eastman Kodak Company, Rochester, N. Y.

THE 1909 SENECA CATALOG

THE spring song of the Seneca Camera Manufacturing Company for the current year extols the firm's novelties — Anastigmat lenses with Optimo, Koilos, Volute and Sector shutters fitted to new equipments; the resourceful Multiplying-Back fitted to their 8 x 10 view outfits (up to 48 pictures on a 5 x 7 plate); a non-fogging plate-holder, and a non-slipping printing-frame.

POPULAR REFERENCE-BOOKS

THE complete Self-Instructing Library of Practical Photography seems to have justified its existence and proved that it filled an important need. The first edition is nearly exhausted, and it is feared that every available set will have been sold before the second edition is ready. Of the eight volumes comprising the set, five have been delivered and the others are now being prepared. This delay has been occasioned by the necessity of condemning and reprinting the entire edition of Volume VI after it had been delivered by the printer, because the quality of mechanical workmanship was not up to specifications. Although an unfortunate circumstance, it gave the publishers an opportunity to show their determination to keep faith with subscribers. A second edition of not less than ten thousand sets will be begun upon very soon, and every volume will be thoroughly revised, so that not one error, typographical or otherwise, will be present.

THE LATEST

GEORGE C. ELMBERGER, the noted pictorialist whose work has adorned the pages of PHOTO-ERA for several years past, is a clever and resourceful technician. He has been persuaded to place the results of his skill on the market, and workers desiring high-grade photo-specialties should inquire for those made by George C. Elmberger & Co., Jefferson Park, Chicago, U. S. A.